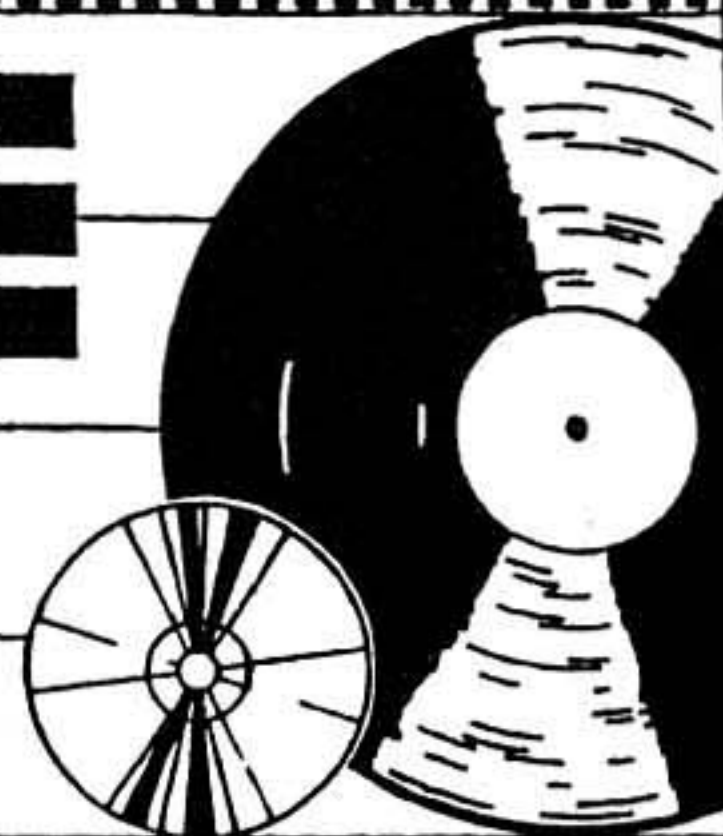


FILM SCORE MONTHLY



Issue #36/37, Aug/Sept '93 - \$3.95

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ELMER BERNSTEIN

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The Art of Scoring Trailers

Robert Townson:

Producing Alex North's *2001*

Richard Kraft &

Nick Redman:

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Collector Interest Articles

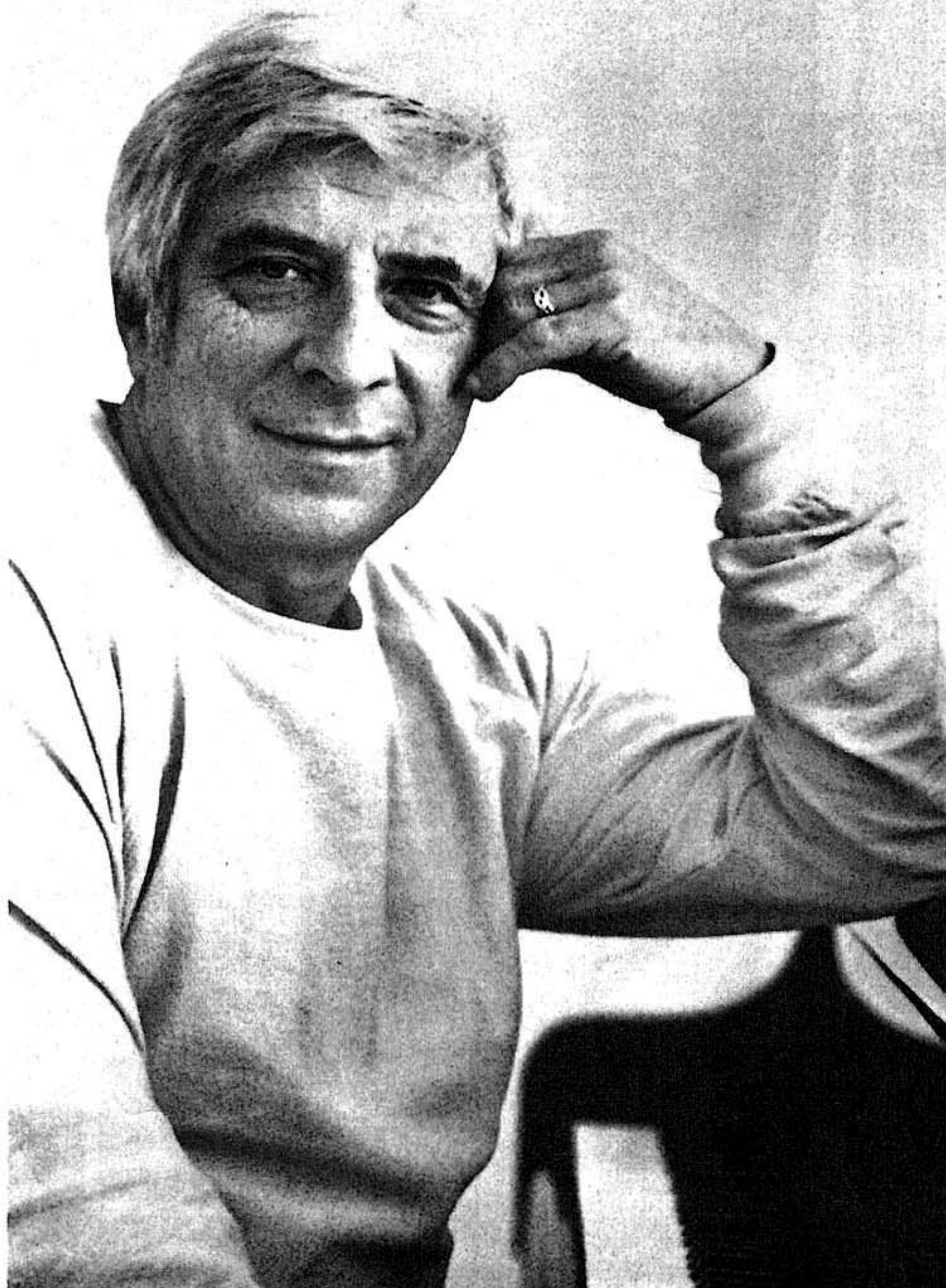
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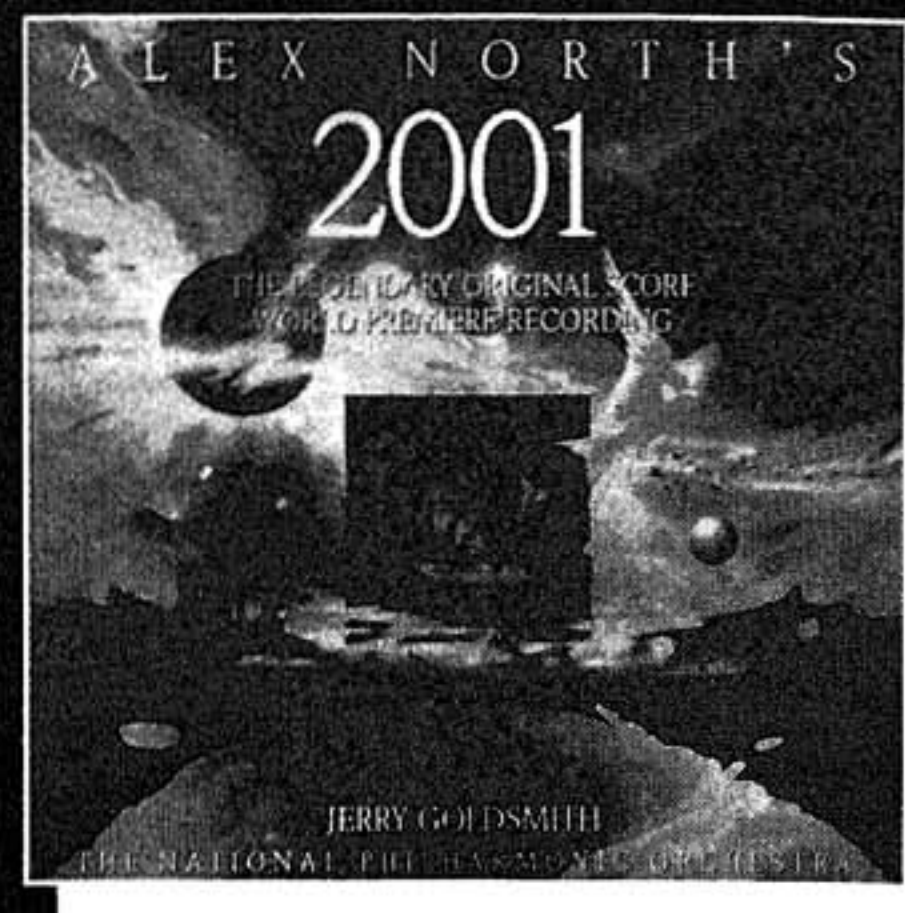
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- Film Music Concerts
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Music by Cliff Martinez
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Music by Elliot Goldenthal
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EXPECT THE UNEXPECTED

Hi there! Welcome to *Film Score Monthly*, America's own soundtrack publication. As the name suggests, it's usually a monthly, but this issue is a more than double-sized installment covering two months. (In other words, I fell behind schedule too much again.) FSM is dedicated to covering the wonderful art of film scoring, from the music itself to the collecting of it on records and CDs. You may be reading this issue at a record store, or you may have just pulled it out of the mailbox as a long-time subscriber. In either case, I hope you enjoy the publication. There's a lot of information packed within these pages, but hopefully in a fun and entertaining way. My basic philosophy in editing this sucker is to take the music seriously, not the magazine. It seems whenever a new magazine starts up, whether about film music or any specialized subject, the first thing the publication is concerned with is itself. There's all this legalese in the masthead, a set release schedule (usually quarterly), pre-conceived formatting (usually all artsy-fartsy), and a general holier-than-thou atmosphere. I couldn't care less about that stuff. I've been doing this publication in one form or another for over three years, and I know what you guys want: information. You got it! If there's anything that's made this publication successful—successful in that I publish it out of a college dorm room for over a thousand people including many prominent film composers—it's a timely schedule and lots of information. I have a lot of fun putting humor in, too, as long-time readers well know. In this corporate and political world, money often corrupts anything creative, sucking it dry of vigor and originality (one of the reasons current film music is in such a relatively sorry state). FSM, however, is not done for financial gain, so I feel no need to dole information out in bits and pieces like you guys are idiots who need to be kept in suspense. Let's face it, ultimately this publication is about us—people who like film music. Whether we compose it, collect it, study it, or just listen to it, it's a part of our lives, and better off a fun part. It's kind of obscure and kind of strange, but it's us. FSM provides the information we need to better enjoy it and even learn about it, and also to have a good time. I hope it's successful to that effect.

Contributions: *Film Score Monthly* continues to receive an abundance of submissions, which is great, especially since it's not like I pay anyone. (This thing barely breaks even as it is.) The submissions that tend to go unused, or don't get printed for a long time, however, tend to be reviews for "Score" which are simply too darn long. Naturally, a paragraph by no means allows one to give a detailed description of a score, but we cover upwards of 25 new releases every issue, and the only way to do that to have paragraph-length reviews. Judging by submissions received, however, it's like that doesn't apply to anyone. (It doesn't always apply to me because I'm the one forking up the dough for this.) Folks, if you want a review to be published and fast, review a new release that hasn't been covered yet, and follow our established format. "But how do I know what's going to be covered?" Call me at the number above and we'll talk. Same goes if you want to write a longer article or analysis of a score, new or old, or anything else. Get in touch with me first, and I'm sure we can work out a topic and format. That being said, I will endeavor to publish the numerous submissions received over the past months, and I thank again all the people who have taken the time to send in something. It truly is appreciated.

SPFM Events: *The Society for the Preservation of Film Music* will hold its Second East Coast Film Music Conference on Wednesday, October 13, 1993 at the Museum of Modern Art in New York. This will feature a panel with composers' heirs, a showing of the Goldsmith video presented at the Goldsmith dinner back in March, an award luncheon, a presentation by David Raksin on his score to *The Redeemer*, and more. You must pre-register to attend this, as a big exhibit is simultaneously opening at the MOMA; contact the Society at PO Box 93536, Hollywood CA 90093-0536, phone/fax: 818-248-5775. It's \$40, \$20 seniors/students. See you there! Coming up next March is the Third Annual West Coast Conference in Los Angeles. The theme of the conference is "Music for the Westerns," and the Society is considering pressing some limited edition CDs of western scores discovered in the newly acquired CBS music library.

Magazines/Societies: *The Limited Edition* is a new quarterly German film music publication. Two issues have been published to date by *The Score Company* (Linzer Str. 5, 53604 Bad Honnef, Germany). It's in German. • *The Erich Wolfgang Korngold Society* is dedicated to preserving the memory of the late composer; contact Bernd O. Rachold at Im Ginsterbusch 46 A, 22457 Hamburg, Germany.

Hollywood Bowl Exhibit: Still open at the Hollywood Bowl Museum in Los Angeles is an exhibit on film music. This features eight exhibition units, covering different genres and composers, with ample display materials; a section on the process of film scoring (covering Bruce Broughton on the new Roger Rabbit cartoon); plus video and audio displays. Panel discussions with various film music professionals were planned but apparently postponed. This exhibit looks really neat—it has original sketches and scores, Alex North's honorary Oscar, movie posters

FILM SCORE MONTHLY

A Publication of The Soundtrack Club, © 1993 Lukas Kendall

Box 1554, Amherst College • Amherst MA 01002-5000

Phone/Fax: 413-542-3353 (not the same number as last year!)

Issue #36/37, August/September 1993

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Special Thanks to: Mark Banning & Neil Norman (GNP/Crescendo), John Beal, David Dodson (Big Screen), Douglass Fake & Jeff Johnson (Intrada), Vincent Jacquet-Francillon, Jo Hansch & Jeanne McCafferty (edel America), Richard Kraft, Geoff Leonard (Play It Again), Bruce Moore, Tom Murray, Jeannie Pool (SPFM), Nick Redman (Fox), Ron Saja (Footlight Records), Craig Spaulding (Screen Archives), Peter Suci (Milan), Robert Townson & David Hamilton (Varèse), Luc Van de Ven, Hiro Wada (SLC), John Waxman (Themes & Variations), Julia Welsh (STAR).

Very Special Thanks to: Norman Newell and everyone else at Hamilton I. Newell Printing, Inc., who continue to print *Film Score Monthly* with care, speed, and attention. Without their understanding and reasonable rates, even when I was hundreds of miles away on Martha's Vineyard this summer, this magazine surely would not be possible. Their printing continues to be immaculate.

No Thanks to: Whoever invented those moving seat belts that automatically lock down on you when you get into a car and close the door. I hate those.

How to pronounce "Varèse Sarabande": Vuh-REHZ SAH-ruh-band. It's a short "e," already—the accent points down. And "sarabande" is only three syllables, folks. Yeesh...

How to pronounce "Zbigniew Preisner": ZIB-ig... uh, Zuh-BIG... uh... never mind.

C • O • N • T • E • N • T • S

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Subscription rates are \$9 for 6 months, and \$18 for a year US/Canada; \$13 for 6 months and \$25 for a year rest of world. US subscribers, pay in cash, check or money order; international subscribers, pay in American cash or an international money/postal order, available at your bank or post office. Checks payable to Lukas Kendall. Address corrections requested.

and other memorabilia. If you can, check it out. The museum is open Tuesday through Friday 10am to 4pm and until 8:30 on concert nights. Call 213-850-2058 for more information.

Film Composer's Guide: Vincent Jacquet-Francillon has taken on the task of preparing the second edition of Lone Eagle's *Film Composers Guide*, updating the work done by Steven Smith on the first volume (still available from Lone Eagle at 1-800-FILMBKS, I assume). If you are interested in contributing, contact Vincent at 315 N Spaulding Ave #5, Los Angeles CA 90036.

High Concept: Since the comics industry has so successfully proven how easy it is to sell the same thing twice, two versions of *Film Score Monthly* are being printed this month, with two different covers. The regular

version, getting the most distribution, features a full color, hard-stock cover with a hologram of Elmer Bernstein and engraved signature. Back cover is a three-panel fold-out, also in full color, featuring complete floor plans to Elmer's house. This edition of FSM also comes sealed in plastic and with a trading card of one of your favorite film composers—collect them all. Also being printed, in extremely scarce numbers, is a traditional black and white cover, without hologram, trading card, plastic wrap, back cover pull out, etc. This latter version will be the one to collect, as only a lucky few will be receiving it.

Much of the information presented in this opening section of FSM is later compiled into The Soundtrack Club Handbook, a free publication sent to all FSM subscribers or anyone who wants it—please write in.

INCOMING

Who Scores What: STEVE BARTEK scores *Cabin Boy* (Disney picture, Tim Burton prod.); JEFF BECK scores *Blue Chips*; ELMER BERNSTEIN scores *Age of Innocence* (dir. Scorsese) and *The Good Son*; TERENCE BLANCHARD scores *Sugar Hill*, *Mantis* (TV), *Crooklyn* (dir. Spike Lee) and *Inkwell*; BILL CONTI scores *The Next Karate Kid* (no, I can't believe they're making another one of these either) and *Eight Seconds to Glory*; RY COODER scores *Geronimo* for Walter Hill; STEWART COPELAND scores *Bank Robber* and *Airborne*; PATRICK DOYLE scores *Into the West*; JOHN DEBNEY scores *Sea Quest* (Spielberg TV show) and *Mist of the White Wolf*; RANDY EDELMAN scores *Greed*; GEORGE FENTON scores *Shadow Lands* (w/ Anthony Hopkins, Debra Winger) and *Interview with the Vampire* (w/ Tom Cruise); BRAD FIEDEL scores *The Real McCoy*, whatever that new Bruce Willis actioner is called, and *Blink*; ROBERT FOLK scores *A Troll in Central Park* for Don Bluth; MICHAEL GIBBS scores *Being Human*; RICHARD GIBBS scores *Fatal Instinct* (Carl Reiner comedy); ELLIOT GOLDENTHAL scores *Demolition Man*; JERRY GOLDSMITH scores *Six Degrees of Separation* (dir. Schepisi), *Tombstone* (Western, dir. G. Cosmatos) and *Angie, I Says*; JAMES HORNER scores *Pelican Brief* (w/ Julia Roberts), *The Pagemaster* (w/ Macaulay Culkin, dir. Joe Johnston) and *We're Back* (animated); JAMES NEWTON HOWARD scores *Intersection* and *Wyatt Earp*; MARIO LAVISTA scores *A Good Man in Africa* (w/ Sean Connery); MICHAEL KAMEN scores *The Three Musketeers*; RALPH KENT scores *Lights Out*; KITARO scores *Heaven and Earth* (d. Oliver Stone); DAVID KITAY scores *Roosters*; K.D. LANG scores *Even Cowgirls Get the Blues*; DAVE MCHUGH scores *The Hidden Tomb*; JOEL MCNEELY scores *Iron Will*; MARK MOTHERSBAUGH scores *The New Age*; DAVID NEWMAN scores *The Flintstones*; THOMAS NEWMAN scores *Rita Hayworth and the Shawshank Redemption*; JACK NITZSCHE scores *Harlem: A Love Story* (w/ Wesley Snipes); PATRICK O'HEARN scores *Father Hood* (Disney) and *Silent Tongue*; BASIL POLEDOURIS scores *On Deadly Ground* (w/ Seagal) and *Serial Moon* (d. John Waters); RACHEL PORTMAN scores *The Joyluck Club* and *Great Moments in Aviation*; J.A.C. REDFORD scores *Mighty Ducks 2*; GRAEME REVELL scores *The Crow* (w/ Brandon Lee), and *Ghost in the Machine*; BILL ROSS scores *Look Who's Talking 3*; LALO SCHIFRIN scores *The Beverly Hillbillies*; MARC SHAIMAN scores *Addams Family Values*, *North* (dir. Reiner), *City Slickers 2*, and he'll be music supervisor (not entirely the composer) on *Sister Act 2* & *That's Entertainment 3*; HOWARD SHORE scores *Philadelphia* and *Mrs. Doubtfire*; ALAN SILVESTRI scores *Clean Slate*, *Judgment Night*, *Cops & Robbers*, and *Forest Gump* (dir. Zemeckis); RICHARD STONE scores *Animaniacs* (new *Tiny Toons*-like cartoon); SHIRLEY WALKER scores *Batman: The Animated Movie*; BENNIE WALLACE scores *Betty Boop*; DON WAS scores *Back Beat*; BOBBY WATSON scores *Bronx Tale* (dir. De Niro); JOHN WILLIAMS scores *Schindler's List* (dir. Spielberg) and *Wolf* (w/ Jack Nicholson); CHRISTOPHER YOUNG scores *Dream Lover* and *Murder in the First*; HANS ZIMMER scores *True Romance*, *The House of the Spirits*, *Younger and Younger* (dir. Percy Adlan), and *The Client*.

The recent *Music from the Films of Audrey Hepburn* compilation from Big Screen noted that several titles were not included primarily because of missing tapes. It should be pointed out that stereo masters of *How to Steal a Million* (Williams) do exist in some private collections, and that *Love in the Afternoon* exists within the Franz Waxman archives assembled by the composer's son.

The newest CDs rumored to be floating in from Europe are *Lilies of the Field* (Goldsmith), *James Dean* (old album of *Giant*, *Rebel Without a Cause* and *East of Eden*), *U-Boat & Wolf Pack* (Christopher Young), and a 5CD compilation of German westerns. These might be from Alhambra; hopefully they aren't more bootlegs off of LPs by Tarantula, who previously did that with *Greystoke* and *The Omen*, to name a couple.

Suites from Franz Waxman's *Spirit of St. Louis* and *Ruth* were recently recorded in Berlin; the CD will be out from RCA next year • The Hollywood Bowl Orchestra has recorded "The Great Waltz" for the Philips Classics label (music by Steiner, Waxman, Tiomkin, more), also due for Christmas. • A CD of *Fallen Angels*, the new Showtime series, has been

MANY BOTHANS DIED TO BRING US THIS INFORMATION

released, but contains only songs and the main and end titles by Peter and Elmer Bernstein, respectively. • Sony has issued a *Ren & Stimpy* CD. Oh, joy! • A score album has actually come out of *Last Action Hero* (Michael Kamen and friends), despite the fact that the movie bombed.

Bringer of Pleasure and Pain, It's the: Record Label Round-Up

CineVox: Two new CDs from this Italian label due in October, in association with the newly enlarged EMI Italy catalog, are *Maddalena* (Ennio Morricone) and *Renaissance Fantasy*. The latter contains suites from four Italian films of the '60s about the Renaissance, *La Mandragola* (Gino Marinuzzi, Jr.), *A Maiden for the Prince* (Luis Bacalov), *The Pleasure Nights* (Marinuzzi, Jr.) and *L'arcidiavolo* (*The Devil in Love*, Armando Travajoli).

Cloud Nine: Due next from this subsidiary of Silva Screen is *Poirot at the Movies* (CNS 5007), containing the scores to *Death on the Nile* (Rota) and *Murder on the Orient Express* (Bennett).

edel America: The first three edel America titles will be: *Schwarzenegger: I'll Be Back* (mostly synthesizer re-creations of themes to Arnold movies), *Best of the Best 2* (David Michael Frank), and *Jason Goes to Hell* (Manfredini). These are due in August; see edel's ad on p. 13.

EMI England: Vol. 2 in EMI's series of CDs of early John Barry material recorded for EMI is out—see p. 34 for review. Vol. 1 covered the years 1957-60—album tracks, A sides, B sides, etc.; Vol. 2 covers 1961; Vol. 3 & 4, out later this year, will cover subsequent years.

Fox: Due on November 9th are the following CDs, the first batch of releases from this major label: 1) *The Day the Earth Stood Still* (Herrmann, 1951). 2) *The Robe* (Newman, 1953). 3) *Laura/Jane Eyre* (Raksin, 1944/Herrmann, 1943). 4) *Stormy Weather* (musical). 5) *How Green Was My Valley* (Newman, 1941). The planned musicals compilation has been canceled. These are all the original soundtrack recordings. Coming to this galaxy on November 23rd is a 4CD box set of music to the *Star Wars* films. Disc 1 will contain music from the original double album to *Star Wars*; disc 2 will contain music from the original double album to *Empire Strikes Back*; disc 3 will contain the original album to *Return of the Jedi* plus another 30 minutes of music; and disc 4 will contain some 70+ minutes of additional cues from all three films not on the first three discs. Yes, this is for real! A fifth disc is even being assembled for release some time next year, with yet another 75 minutes of unreleased music. As always, letters to Fox in appreciation of their efforts is important to get them to do more titles; write them at Fox Records, c/o Fox Music Group, PO Box 900, Beverly Hills CA 90213. • Upcoming in Fox's line of current soundtracks are *Beverly Hillbillies* (songs, maybe some Schiffrin cuts), *The Good Son* (Bernstein), and *Sugar Hill* (T. Blanchard).

GNP/Crescendo: Scheduled for October are: 1) A *Quantum Leap* CD, to include excerpts from the show's scores by Ray Bunch (including a suite from the large orchestra Oswald show), the Mike Post theme, and even some vocals by Scott Bakula. 2) A CD coupling *Capricorn One* with *Outland* (Goldsmith, reissues of the Warner LPs).

Intrada: Now available are *Warlock: The Armageddon* (Mark McKenzie) and *Mutant* (Richard Band). Due in October are *Bandolero!* (Goldsmith, same content as Project 3 CD, but mastered from original session tapes), *The Ballad of Little Jo* (new film, David Mansfield), and *The Alchemist/House on Sorority Row* (Richard Band). Intrada is a label and a mail order outlet, write for free catalog to 1488 Vallejo St, San Francisco CA 94109, or call 415-776-1333.

Koch: New Koch recordings in the pipeline include: *The Magnificent Seven* and *The Hallelujah Trail* (Bernstein, recording this November); *Unrecorded Classic Western Scores*, featuring *The Searchers* (Steiner), *Shane* (V. Young), *Lonesome Dove* (Poledouris), and *Lonely Are the Brave* (Goldsmith); A Bernard Herrmann recording (recording this October), with *The Devil and Daniel Webster* Suite, *Currier and Ives* Suite, *For the Fallen*, and *Silent Noon*; a Franz Waxman chamber music CD. Will advise if/when any of these recordings take place—keep in mind the recording date is by no means the release date, which is often many months later.

Label 'X': Cinerama South Seas Adventure (Alex North) and Utu (John Charles) are now available. Due later this year are LXCD 7: *Yor: The Hunter from the Future* (John Scott), first CD release of 1983 score including a suite of new selections not available on original LP; LXCD 8: *The Daniele Amfitheatrof Project, Vol. 1*, containing the composer conducting his concert work *American Panorama*, selections from Alexander Borodin's *Prince Igor*, and his score for *The Beginning of the End*. LXCD 9: *The Quiet Earth* by John Charles, new recording of sci-fi film score. These new Label X discs come in "Digipak" packaging. • Being re-released on Southern Cross, another Fifth Continent label, is *The Last Starfighter* (Craig Safan).

Milan: Due soon is *Gettysburg* by Randy Edelman (new Civil War film); due in January is a compilation of music to Truffaut films (original recordings); due for Valentine's Day is a compilation of love themes ("Love in the Cinema").

Play It Again: Now available from this British label, distributed by Silva Screen, is *The Don Black Songbook*, a CD with 22 songs with lyrics by Black, 10 with music by John Barry. (See ad, p. 21.) In the works for fall is another volume of British TV themes from the '60s and '70s.

Screen Archives: Available soon is a 75 minute CD of Jerry Fielding's *The Wild Bunch* (classic 1969 Sam Peckinpah western), a mono recording from the original tracks. Like all the CDs in Screen Archives' series of private pressings, this is an extremely limited, not for public sale edition in this case sanctioned by the Fielding estate. CD features lavish booklet. Inquire about obtaining a copy from Screen Archives; see their ad on p. 7.

Silva Screen: Franz Waxman's *The Bride of Frankenstein* (1935) plus *The Invisible Ray* (1935) is out in England, with the US release imminent. Going down shortly with the same orchestra as the *Bride* CD is a new Max Steiner recording (*Gone with the Wind*, *Casablanca*, *Mark Twain*, *Now*

Voyager, *Distant Trumpet*, *Helen of Troy*, *A Summer Place*, *The Caine Mutiny*, *Treasure of the Sierra Madre*). Also, three new CDs are being recorded in Prague, *The Best of Sylvester Stallone* (*Rocky*, *Rambo*, *Cliffhanger*, *Fist*), *The Best of James Bond*, and *The Best of John Barry*.

SLC: Forthcoming re-releases of U.S. Varèse titles from this Japanese label include (often with more elaborate artwork): *Hot Shots Part Deux*, *Arnold* (Schwarzenegger compilation, nothing new), *Orlando*, *The Abyss*, and *The Secret Garden*. Due in July were: *The Film Music of Masaru Satoh Vol. 15* (TV themes), *The Shock* (by I Libra, Italian horror film), and *Evil Dead 1 & 2*, the latter also issued by Varèse's German distributor, Colosseum. Due Aug. 21 were *Murderrock* (Keith Emerson), *Investigation of a Citizen Above Suspicion* (Morricone), and *Off Season* (Peer Raben). Due on Sept. 1 were *Best of Jerry Goldsmith* (2CD compilation of previously released Goldsmith titles on Varèse, including hard-to-find *Link*, *Lionheart*, and *Runaway*) and *Hecate* (Carlos D'Alessio). Due Sept. 21 are *Film Music by Miklós Rózsa* (*Ben-Hur*, *El-Cid*, *King of Kings*), and *Film Music of Yasujiro Ozu*. Due Oct. 1 are *Digital Fireworks* (including *West Side Story*, *Annie*, etc.) and *Digital Space* (including *Big Country*, *Airport*, etc.). Due Nov. 1 is *Nino Rota Live in Japan*.

Varèse Sarabande: Due on September 14th were *Hard Target* (Graeme Revell) and *M Butterfly* (Howard Shore). Due on September 28th are 2001 (unused Alex North score, new recording, cond. Jerry Goldsmith), *Malice* (Goldsmith), *Rudy* (Goldsmith), *The Real McCoy* (Brad Fiedel), *And the Band Played On* (Carter Burwell). Due on October 12th are *Demolition Man* (Elliot Goldenthal), *Best of Nightmare on Elm Street* (compilation), *Farewell to My Concubine* (Zhao Jiping), *Once Upon a Time in China* (compilation of Chinese film scores), and *The Wedding Banquet* (Mader). Varèse has also started up a "Spotlight Series" of show and other recordings, headed up by Bruce Kimmel, previously of Bay Cities. These titles will be in the same VSD-5400 series but will have a slightly altered logo.

FILM MUSIC CONCERTS

Colorado: Sept 24, 25, 30—Colorado Springs; *Star Trek TV*, *Next Generation*, *Deep Space Nine* themes (Courage/Goldsmith/McCarthy).

Florida: Oct 30, 31—Naples Phil.; *Psycho* (Herrmann), *Unchained Melody* (Alex North).

Kansas: Sept 25—Topeka s.o.; *Magnificent Seven* (Bernstein), *Raiders March* (Williams).

Indiana: Oct 29, 30, 31—Indianapolis s.o.; *Psycho* (Bernard Herrmann).

Illinois: Oct 30, 31—Illinois sym, Springfield; *Psycho* (Bernard Herrmann).

Michigan: Oct 30—Group du Jour, Farmington Hills; *Magnificent Seven*, *Dances with Wolves*. Oct 30—Grand Valley s.o., Allendale; *Psycho*.

Missouri: Oct 1, 2—Liberty s.o.; *The Magnificent Seven* (Elmer Bernstein).

New Jersey: Oct 30—New Jersey Pops, Livingston; *Sleuth* Overture (John Addison).

North Carolina: Oct 29, 30—Charlotte sym.; "Portrait of Hitch" (*The Trouble with Harry*,

Herrmann), *King Kong* (Steiner), *Murder, She Wrote* (Addison), *Indiana Jones/Last Crusade* (Williams), *Addams Family* (Mizzy/Shaiman).

Ohio: Oct 30—Mansfield s.o.; *Psycho* (Herrmann), *Poltergeist* (Jerry Goldsmith).

Tennessee: Oct 30—Chattanooga s.o.; *Rocketeer* (Homer), *Day the Earth Stood Still* (Herrmann), *Addams Family* (Mizzy/Shaiman).

Texas: Sept 18—Lubbock s.o.; *Dances with Wolves* (John Barry). Oct 9—Wichita Falls s.o.; *Payton Place* (Franz Waxman).

Washington: Oct 20—Olympia Chamber Orch.; *Psycho* (Bernard Herrmann).

Wyoming: Oct 30—Cheyenne sym.; *Psycho* (Bernard Herrmann).

SILENT FILM MUSIC CONCERTS: A monthly list of silent film music concerts (i.e. scores conducted live to silent films) can be obtained from Tom Murray, 440 Davis Ct #1312,

San Francisco CA 94111. The list is very extensive and too lengthy to print here.

SPANISH CONFERENCE CONCERTS: "II Congreso Internacional de Musica de Cine" will take place from Sept. 30 to Oct. 6 in Valencia, Spain, with a tribute to Jerome Moross as well as many film music concerts, the first to be conducted by Lalo Schiffrin. For info, write to: Fundacion Municipal de Cine, Plaza del Arzobispo, 2 Acc. B 46003 Valencia, Spain; phone: 6-392-15-06; fax: 6-391-51-56.

This is a list of concerts taking place with the listed film music pieces in their programs. Thanks go to John Waxman for this list, as he is the person who provides the sheet music to the orchestras. If you are interested in attending a concert, contact the respective orchestra's box office. *Concerts subject to change without notice.* New/updated listings have dates in **bold italics**. (NOTE: "s.o." stands for "symphony orchestra"; works being performed follow the semi-colon in the listings.)

CONCERT REPORT by JEFF BOND

I recently attended the Jerry Goldsmith concert with the Detroit Symphony Orchestra with my best friend. I am 32 years old and have been obsessed with Goldsmith's music for over a third of my life; for me, this was the equivalent of a pilgrimage to Mecca. After receiving somewhat disappointing seats for \$26 (I'd been told we were in the second row of the balcony; we were in the second tier, waaay up there), we took our places and enjoyed a terrific concert. The acoustics in orchestral hall were impeccable and the orchestra itself provided performances of Goldsmith's works that perfectly recreated, and in some cases improved on the recorded versions I've heard. The program was primarily the same as the one reported on in Milwaukee (FSM #30/31), beginning with the *Star Trek V* end title and moving on through suites and themes from *Sleeping with the Enemy*, *Hoosiers*, *Basic Instinct*, the Motion Picture and Television suites as heard on Goldsmith's Suites and Themes CD, a suite combining the end title of *First Blood* with the main title of *Total Recall*, *Gremlins*, *Forever Young*, *The Russia House*, *MacArthur*

and *Patton*. The highlight of the concert was a brilliantly arranged and performed suite from *The Boys From Brazil*; while most of the other pieces were themes arranged specifically for a pops orchestra performance, this suite was a gritty, extremely faithful reproduction of the highlight from the actual *Boys From Brazil* score, and Goldsmith's conducting of the enormously complex, dark and powerful material was masterful. Goldsmith himself was a highly entertaining master of ceremonies, self-effacing, charming and funny, and full of energy (he also kept the audience updated on the score to a Michigan basketball game going on at the same time).

As the concert neared its end, however, I started feeling depressed. I'd seen Jerry Goldsmith in person, but he was over a hundred feet away and this was probably the last chance I'd get to see him. My friend and I desperately wanted to meet him, but from everything I'd read about the man, I expected him to enter a lead-lined bunker below stage and concert's end rather than expose himself to any public adoration. Nevertheless, we decided to at least check out the stage. We wan-

dered downstairs, and after a few moments located what looked like an entrance backstage. Entering, we saw a couple of musicians packing up after the show. I asked one if Mr. Goldsmith was still in the building. "Oh, yeah; he'll be back down here in a few minutes," the man replied. My friend and I stood there in shock. It couldn't be that easy! Sure enough, within five minutes Jerry Goldsmith entered the room, graciously spoke with the dozen or so people who had made their way backstage, and even signed autographs! In fact, it occurred to me that most of the people at the concert really had no idea who this genius was; not only did very few people come backstage to meet him, but I even caught a few people sneaking out of the concert early. To make a long story short (if that's possible at this stage), the concert was great, and meeting Jerry Goldsmith in person was one of the most exciting moments of my life. Well, okay, it was *the* most exciting moment. I can't recommend the experience highly enough to anyone who has a chance to attend one of these concerts.

CURRENT FILMS, COMPOSERS, AND ALBUMS listed from The New York Times of 8/1, 8/15, and 9/6/93

| | | | | | |
|----------------------------|----------------------|-----------------------|-------------------------------------|-------------------|------------------|
| <i>Amongst Friends</i> | Mick Jones | Atlantic | <i>Man Without a Face</i> | James Horner | Philips |
| <i>Another Stakeout</i> | Arthur B. Rubinstein | | <i>Meteor Man</i> | Cliff Eidelman | song CD only |
| <i>Boxing Helena</i> | Graeme Revell | | <i>My Boyfriend's Back</i> | Harry Manfredini | |
| <i>Calendar Girl</i> | Hans Zimmer | song CD only | <i>Needful Things</i> | Patrick Doyle | Varèse Sarabande |
| <i>The Coneheads</i> | David Newman | Warner Bros. (songs) | <i>Poetic Justice</i> | Stanley Clarke | Epic (songs) |
| <i>Fortress</i> | Frederic Tiegorn | | <i>Rising Sun</i> | Toru Takemitsu | Fox |
| <i>The Firm</i> | Dave Grusin | MCA/GRP | <i>Robin Hood: Men in Tights</i> | Hummie Mann | |
| <i>Free Willy</i> | Basil Poledouris | MJJ/Epic | <i>Rookie of the Year</i> | Bill Conti | |
| <i>The Fugitive</i> | James Newton Howard | Elektra | <i>Searching for Bobby Fischer</i> | James Horner | Big Screen |
| <i>Hard Target</i> | Graeme Revell | Varèse Sarabande | <i>The Secret Garden</i> | Zbigniew Preisner | Varèse Sarabande |
| <i>Heart and Souls</i> | Marc Shaiman | MCA | <i>Sleepless in Seattle</i> | Marc Shaiman | Epic Soundtrax |
| <i>Hocus Pocus</i> | John Debney | private pressing only | <i>So I Married an Axe Murderer</i> | Bruce Broughton | Chaos (songs) |
| <i>In the Line of Fire</i> | Ennio Morricone | Epic Soundtrax | <i>Surf Ninjas</i> | David Kitay | (illegible) |
| <i>Kalifornia</i> | Carter Burwell | Polygram | <i>That Night</i> | David Newman | Regency/Elektra |
| <i>Jason Goes to Hell</i> | Harry Manfredini | | <i>Tom and Jerry: The Movie</i> | Henry Mancini | MCA |
| <i>Jurassic Park</i> | John Williams | MCA | <i>The Wedding Banquet</i> | Mader | Varèse Sarabande |
| <i>King of the Hill</i> | Cliff Martinez | Varèse Sarabande | <i>Wilder Napalm</i> | Michael Kamen | |

COLLECTOR ADS

READER COMMUNICATIONS

TRADING POST

WANTED

Kerry Byrnes (11501 Woodstock Way, Reston VA 22094-1622) is looking for the following CDs: *Witches of Eastwick*, *Octopussy*, *Cocoon*, *Body Heat*, *Vibes*, *Cherry 2000*, *Knights of the Round Table*, *Thief of Bagdad*, *Blue Lagoon*, *Wild Geese*, *Bells are Ringin'*, *Mac & Me* (only Curb 77274), *Wuthering Heights* (Sakamoto, Japan TOCT 6691), *British Light Music* (Farnon, Marco Polo 8223404), *Santa Claus: The Movie* (Capitol 90793), and *The Blue Max*. Send offer.

Danny Chan (187 Hampshire St, San Francisco CA 94103) is looking for the following on CD: *Hope and Glory* (Peter Martin), *Marie, Dark Eyes* (both F. Lai), *Willow* (Horner), *Whales of August* (Alan Price), *Zelly & Me* (Donaggio), *A Summer Story* (Delerue), *The Champ* (Grusin), and *Misunderstood* (Michael Hoppé, Polygram).

Adilson Jose de Aquino (Rua Jose Lopes Netto, 18, Vila Prudente, Sao Paulo, CEP 03130-020, Brazil) is looking for the following CDs: *Grand-Prix*, *Tokyo (City) Blackout*, *French Theater Songs*, *Chouans!*, *Greystoke*, *Knights of the Round Table*, *The Reivers*, *Batteries Not Included*, *Octopussy*, *Cocoon*, *Horse Soldiers*, *Wild Geese*, *Jane Eyre*, *The Golden Seal*, *The Golden Child*, *Moby Dick*, *Santa Claus: The Movie*. (Will pay well for any of these, especially the Jarre titles.) Also looking for pen pal admirers of composer Maurice Jarre.

Don Flandro (6885 S Redwood Rd #1303, West Jordan UT 84084) is looking for two CDs: 1) EMI 79 4876 2: *Mutiny on the Bounty/Taras Bulba*. 2) EMI 79 4946 2: *The Way West/Scalphunters*.

Steve Maietta (801 Kensington Way, Mt. Kisco NY 10549) is searching for the Broadway Cast CD of *Zorba*, starring Anthony Quinn, on RCA (RCD1-4732). Has been out-of-print for several years; will pay top dollar.

Charles K Noyes (647 East 14th St 5H, New York NY 10009) is looking for three discs in the 6-CD series "Film Music of Toru Takemitsu" on the JVC (Japan) label. Volumes needed are 2 (JVC VICG-5125), 5 (JVC VICG-5128), and 6 (JVC VICG-5129).

Shane Pitkin (Alfred University, Bartlett 228, Alfred NY 14802-1235) is looking for a tape dub of the original United Artists 45EP of *The Bride Wore Black* (UA 36.122), or at least information as to whether this was a stereo or mono recording.

John H Ross (1 Ash Road, Bebington, Wirral, L63 8PH England) is looking for the following on CD: *Octopussy* (Barry), *The Witches of Eastwick* (Williams), *MacGyver* (Edelman, etc.), *The Reivers* (Williams), *Paperhouse* (Zimmer/Myers); and on LP: *Summer Lovers* (Poledouris).

Matt Skavronski (7716 Donnybrook Ct #102, Annandale VA 22003) is interested in hearing from any readers who may have studio tapes of Herrmann, Barry, and Goldsmith scores.

Lt. Mark Smith (USS San Bernardino [LST 1189], FPO AP 96678-1810) is looking for a CD of *The Reivers* (Varèse). Will pay any reasonable amount; also, "I am in Japan so let me know if you want me to find any Japanese releases."

Stephen Taylor (1320 S Elmhurst Rd, Apt 317, Mt. Prospect IL 60056) is looking for CDs of *Full Metal Jacket*, *Only the Lonely*, *Jane Eyre* (Williams), *Tin Drum*, *Tai-Pan*, *Dead Again*, and *Tokyo Blackout*.

FOR SALE/TRADE

John Birchett (218 Porticio Isle, Irvine CA 92714) has for trade a spare copy of *Body Heat* (SCSE 1) on CD. Looking for *Eye of the Needle/Last Embrace* (Varèse CD Club) in exchange.

Bill Finn (2708 Duane Dr, Indianapolis IN 46227) has several used and new soundtrack CDs, LPs, and cassettes for sale. Send an SASE for two page list. LPs include *Victor/Victoria* (\$20) and *Far from the Madding Crowd* (sealed, \$12). Sealed CDs *Mr. Destiny* and *Drake 400* are \$14 each. Many used CDs for \$9 each. Postage included.

Adam Harris (PO Box 1131, Sheffield MA 01257) has for sale the following LPs: For \$45: *Victor/Victoria*. For \$30: *Silent Running* (Decca). For \$25: *Monsignor*. For \$20: *The Reivers*. For \$15: *Goodbye, Columbus*, *Days of Heaven*, *The Snowman*. For \$12: *Bless the Beasts & Children*, *My*

Side of the Mountain. For \$10: *Rufnstuf*, *Goodbye, Mr. Chips*, *The Thief Who Came to Dinner*, *Great Waldo Pepper*. For \$9: *Pranks* (album cover has some wear, LP: ex+/nm). For \$7: *The Happiest Millionaire*. For \$6: *The Three Musketeers* (cut corner). For \$5: *Flowers in the Attic*. Varèse LPs: For \$12 ea.: *The Howling*, *True Confessions*. For \$10: *Secret of Nimbh*. For \$6 ea.: *Heat & Dust*, *Return to Eden*, *Sword & the Sorcerer*, *Moutbatten: Last Viceroy*. For \$5 ea.: *Agnes of God*, *Return to Snowy River*, *Jagged Edge*. Available on CD for \$30: *The Fog* (Varèse, sealed). All LPs in near mint condition except where noted. Postage is \$2/first LP, 50¢ each additional LP. Will reserve any LP or *The Fog* CD; please call 413-229-3647. Money orders preferred.

Michael Kemp (293 S Pine St, Spartanburg SC 29302) has the following soundtrack LPs for sale. All are original issue and in vg+ to nm condition: *El Topo* (Jodorowsky, \$15), *The Blue Max* (Goldsmith, mono, \$25), *Dr. Phibes* (various, \$25), *A Patch of Blue* (Goldsmith, \$20), *The Pride and the Passion* (Antheil, mono, \$40), *QBVII* (Goldsmith, \$15), *The Silver Chalice* (Waxman, FMC-3, \$40), *Stagecoach* (Goldsmith, \$30), *The Vikings* (Nascimbene, \$30). Please include \$2 shipping 1st LP, 50¢ each additional LP.

Ronald Mosteller (4287 Banoak Road, Vale NC 28168) has for auction approx. 150 soundtrack and film theme records. Almost all are in mint condition. Titles include: *Towering Inferno*, *Legend of Lone Ranger*, *Anne of 1000 Days*, *High Road to China*, *Reivers*, *Chairman*, *Sodom & Gomorrah*, *Monsignor*, *Mary*, *Queen of Scots*, *Last Valley*, *Blue Max* (Citadel). Send SASE for list and details.

Mike Murray (8555 Lamp Post Circle, Manlius NY 13104) has a sale list available of many soundtrack and show LPs, a lot still sealed, and some CDs, also. Send SASE for list.

Murray Schlanger (225 West 83rd St, Apt 5-0, New York NY 10024) has for sale the following pristine condition CDs, played once to check for defects. Ennio Morricone CDs: CAM: CSE 051, *Grazie/Uccidente*; CSE 052, *Commandamenti Gangster*; CSE 055, *Galileo/Cannibali*; CSE 056, *Malamondo/Farautola Nero*; CSE 064, *Vizietto 1 + 2*; CSE 058, *Mani Sporche/Caro Assassino*; CSE 053, *Escalation*. Above are \$8 each. Prometheus: PCD 119, *Donna Domenica/Moglie Bella*, \$10; MCP 158.542, *Ilona + Kurti*, \$10. Cinevox: CIA 5086, *IndaGine Cittadino Ogni Sospetto/Giocattolo*, \$10; CIA 5087, *Uccello Cristallo/4 Mosche*, \$10; Japanese Cinevox: SLCS 7146, *La Cossa Buffa*, \$18; SLCS 7142, *L'Assoluto Naturale*, \$18. Alhambra: A-8922, *Machine Gun McCain*, \$10. OST: 107, *Death Rides Horse/Pistola Ringo/Ritorno Ringo*, \$12; 113, *Mose* (2CD set), \$24. Additional CAM CDs, other composers, \$8 ea.: COS 011, *Altra Vita* (Towner); CSE 088, *Valise* (Sarade); CSE 087, *Cesar & Rosalie* (Sarade); CSE 028, *Concerto Pistola Solista* (De Masi); CSE 069 *Atti Degli Apostoli* (Nascimbene); CSE 044, *Anima Persa* (Lai); CSE 023, *Tentacoli* (Cipriani); CSE 079 (Piccioni); CSE 033, *Morte Vaticano* (Donaggio); CSE 077, *Atta Prigioniera* (Piccioni); CSE 024, *Zorro* (De Angelis); CSE 070, *Corri Uomo Corri* (Nicolai). Shipping on all CDs: \$2 first disc, 50¢ ea. additional disc.

James Vail (1110 S Madison St, Covington LA 70433) has a free list available of soundtracks, original casts, classical, and opera (LPs and CDs, also 10", 45s, and 78s) for sale or trade. Also, anyone interested in a cassette dub of Steiner's *The Caine Mutiny* (1954, with dialogue), please send \$7 (cassette, postage and handling included) for a tape of it.

This is the trading post section of FSM, where readers can place entries of LPs/CDs they have for sale or trade, or LPs/CDs they are looking for, or areas they would be interested in communicating with others about, or any or all of the above & more. Grading is always record/cover. To place an entry, merely write in telling what you want to say—you may write your entry word for word or tell basically what you want to say and an entry will be written for you. This is a free service, don't abuse it with monstrous lists. Talk of tape dubs is generally uncool outside of very rare material that cannot otherwise be purchased or acquired. In other words, offering a tape dub of *The Caine Mutiny* is OK; offering one of *Sleeping with the Enemy* is not. If you are still reading this, your attention span is extraordinary.

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LP Listing:

2010 (D. Shire), *Dreamscape*, *Witness* (both M. Jarre), *The Falcon and the Snowman* (P. Metheny), *Fantasy Film World* (B. Herrmann), *Brainstorm*, *Star Trek II*, *Star Trek III*, *Gorky Park*, *Cocoon* (all J. Horner), *Superman: The Movie*, *E.T.*, *Close Encounters/Third Kind*, *Indiana Jones and the Temple of Doom*, *Raiders of the Lost Ark*, *Dracula* (1979), *Return of the Jedi*, *Jaws 2* (all J. Williams), *Gremlins* (7 cut mini-album), *First Blood*, *Psycho II*, *Alien*, *Hoosiers* (all J. Goldsmith), *The Good, the Bad, and the Ugly* (E. Morricone), *Creepshow* (J. Harrison), *Back to the Future* (A. Silvestri & songs), *Ghost Story* (P. Sarde), *Dune* (Toto), *Blade Runner* (New Amer. Orch., Vangelis).

CD Listing:

Avalon, *Parenthood* (both R. Newman), *Dead Ringers* (\$15), *Silence of the Lambs* (both H. Shore), *Criminal Law*, *Under Fire* (\$25), *Rambo III* (complete score, Intrada), *The Wind and the Lion* (all Goldsmith), *Evil Dead 2* (\$25), *Army of Darkness* (both J. Lo Duca), *Taxi Driver* (Arista, cut-out), *Seventh Voyage of Sinbad* (\$25, both Herrmann), *The Outer Limits* (D. Frontiere), *One Against the Wind* (L. Holdridge), *Hamlet* (Morricone), *Spartacus* (MCAD-10256, A. North), *Betrayed* (B. Conti), *A Summer Story* (G. Delerue), *Space Age* (cut-out, J. Chattaway), *Cliffhanger* (T. Jones), *The Final Countdown* (\$20, J. Scott), *The Empire Strikes Back* (Varèse), *The River* (both Williams), *Knight Moves* (A. Dudley), *Shattered* (A. Silvestri), *Memoirs of an Invisible Man* (S. Walker), *Young Indiana Jones Vol. 2* (Rosenthal/McNeely).

Wanted on CD (will buy or trade for these CDs!)

Arachnophobia (score only, no dialogue—Trevor Jones), *The London Sessions Vol. 2* (Georges Delerue), *Rambo II* (Jerry Goldsmith).

Send All Inquiries to:

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QUESTIONS

Person Who Really Doesn't Know the Answers to Any of These: LUKAS KENDALL

Uh-oh, he's gone to eight-point again. That's right, folks, there are so many questions to wade through this month, FSM's already puny font is getting even smaller. I try to tackle as many questions as I can—many yield fascinating answers—but inevitably some are just stummers. Those questions have been listed this month for readers to take their best shots at, and see how I feel when I get pages of these things. (Sometimes it gives me flashbacks of high school.) But by all means, keep the questions rolling in. As I've said before, the end result of this column is often highly informative.

To begin, several people have asked questions relating to John Williams' orchestrations. For one thing, Herbert Spencer does not orchestrate anymore because he passed away last year. For another, from all accounts Williams writes very detailed sketches, so the work of his orchestrators has little to do with the creative end of writing the music. One question that has stumped me is why orchestrators are not credited on Williams' albums. This could be related again to the fact that they don't have to do all that much; it could also have to do with record companies wanting to exploit Williams' name value. The *Jurassic Park* CD credits "special thanks to Artie Kane, Kathy Nelson, and John Neufeld"—the first actually conducted a good deal of the score after Williams hurt his back, the second is the MCA exec, and the third is the orchestrator.

A couple of people have asked about the Japanese CD of *Indiana Jones and the Last Crusade*. Its music is the same as the U.S. issue, folks, and yes, it probably does have Japanese notes or text of some sort. I'm sorry, but I just can't see what possible difference it could make if this thing does or does not have Japanese liner notes.

Q: Is Danny Elfman losing interest in film scoring? -ST

A: So it would seem. He's working on songs and score for Tim Burton's *Nightmare Before Christmas*, but nothing else at present. Apparently he had an allergic reaction to scoring bad movies. He is reported to have writing and directorial ambitions, however.

Q: Was Jerry Goldsmith ever going to do the *Omen IV* TV movie? -ST

A: Not to my knowledge. At one point, the film was going to be tracked with Goldsmith's score to the first film, but apparently that didn't work out, and Jonathan Sheffer came in to score it.

Q: Are Krull (78:50) and Supergirl (77:50) the two longest running soundtracks that contained music from the actual film? -GD

A: Those are certainly two of the longest. The Japanese CD of *Superman* is probably up there, too, which didn't omit two tracks like the U.S. CD, as is *Lord of the Rings*. There are probably more—many of the recent edel compilations have gotten up there. (Mind you, there might be two hours or more of music in the film, not all of which ends up on the soundtrack album.) Readers might be a little puzzled about just how much music a CD can hold. While some CDs have pushed the limit to 79 minutes, specific manufacturing companies have set their own guidelines as to how much music they can guarantee will fit without having a lot of screwed-up discs in the pressing run. (Some older players, too, cannot handle really long discs. My machine flips out when I put in *Music for a Darkened Theater*—maybe it's trying to tell me something.) Sony sets its limit at 77:10; Arista, manufacturing the upcoming Fox CDs, has set a limit of 75, which is why on the upcoming *Star Wars* CDs listeners will find "Cantina Band" and "Lapti Nek" moved to disc four, the latter blessedly so.

Q: Why do some movies release two separate soundtracks—one with songs, the other with score? (Ex: *Batman*, *Nightmare on Elm Street 5*.) -GD

A: ...*Dick Tracy*, *Dr. Giggles*, *Home Alone 2*, *Ferris Bueller*, *Hellraiser 3*, etc. Count your blessings! (An early example of this would be the song and score LPs to *Heavy Metal*.) Remember, the alternative is not just a score album, it's a song album with maybe a cut or two of score. In most cases, it's the song album which sells, and perhaps the score album does OK, too, like *Batman*, which started the current trend of separate albums. It can be a matter of the film and record company thinking they can sell twice the amount of CDs, or a smaller film music label picking up the score album (like *Crescendo* with *Hellraiser 3* or *Intrada*

with *Dr. Giggles*), or the composer, producer or whoever having the clout to push for a score album, which may be what happened with *Last Action Hero*. (That CD could have been contractually bound to happen, despite the fact that the movie bombed.) Personally, I fear that as record companies re-discover that score albums generally don't sell, we will fall back into song albums with maybe a cut of score.

Q: What is the shortest running time for a movie soundtrack? -GD

A: Impossible to say—there's no one example of a film with a minimal amount of score. Some films may have no more than a few minutes worth of music. If the question is referring to albums, again, it's hard to say. Compilations or singles might not feature more than a cut or two of a score. Varese recently issued a couple of 17 minute CDs in its "mini-classics" CD Club series; *A Few Good Men* was recently pointed out as a CD with very little music, score and songs included.

Q: Why did the Mainstream CD reissues cease before *King Rat* and *The Wrong Box* could be released? -BF

A: The people running the company have had their difficulties, to put it nicely. There are currently several rumors going around as to the fate of the Mainstream catalog; nothing confirmed.

Q: I read that one of Franz Waxman's last assignments was composing for the *Batman* TV series. Did he write library music for the series, or did he score specific episodes? If the latter, which ones? -KD

A: According to John Waxman, who provides the trusty FSM concert list, some of his father's music was used in the *Batman* TV show, but it was just library music tracked in from past projects of the studio. That was a common occurrence, and in fact it's unknown just how much work composers like Waxman, Herrmann, Goldsmith, etc. did for television back in the '50s and '60s. When the Society for the Preservation of Film Music recently acquired the CBS music library, or some of it at least, they found TV episode scores by some of these composers and more that no one knew existed.

Q: When does Varese plan to release the final volume of the Franz Waxman series? -WJS

A: Last I heard it was set for some time next year. Keep in mind that this may change, as Varese's long-term plans are always tentative at best. Titles are not announced more than a few weeks ahead of time because they simply aren't definite.

Q: What is happening with Masters Film Music? -ST

A: Not much, it seems. Masters Film Music is the label that Varese executive producer Robert Townson formed before he joined Varese when he was in Canada. The first release was *The Final Conflict*. Most of the later Masters Film Music releases, like *Jerry Goldsmith Suites and Themes*, were released through the Varese CD Club. One would assume the next batch of CD Club releases will have one or two Masters Film Music titles, but the CD Club itself is not due for another batch of releases for a while.

Q: What is the choir singing in the score to *Conan the Barbarian*? Did Poledouris set an existing text to music, or did he write his own? What is the text about, and what language is it in? -RC

A: According to *CinemaScore* #10 (Fall 1982), which features an article on the score, the text was written by Poledouris, and is in Latin. In the article, the composer says the lyrics say something along the lines of "We seek things of steel, we eat things of steel; Risen from Hell, driven by Fury, we are dying, we are dying, we are dying for Doom." I'll take this opportunity once again to plug the now defunct *CinemaScore*, the greatest film music publication ever. Backissues can be purchased from Randall Larson, PO Box 23069, San Jose CA 95153-3069.

Q: Do any composers still write for the theremin, a weird sounding instrument used in many early sci-fi epics of the '40s and early '50s (e.g. *The Thing*) for an other-worldly sound? If not, why not? How was this thing played? I always associate '50s sci-fi films with this sound; Robert Klein parodies it in his comic concerts. -RMM

A: The theremin was the world's first electronic instrument, invented in 1918 by a Russian scientist

named Leon Theremin. The instrument is actually a small wooden cabinet with a looped antenna coming out the side and a straight one coming out the top; the former controls volume, the latter controls pitch. The activated instrument sets up an electromagnetic field which, if entered by a human body, creates sound. One actually plays the instrument without touching it, motioning within the field. One of the best known scores to make use of the instrument is Bernard Herrmann's *Day the Earth Stood Still*, CD due soon from Fox. There's no particular reason the theremin hasn't been used for such a long time—I would assume it just went out of fashion and was forgotten in the wake of modern synthesizers and samplers.

Q: Have there ever been soundtrack releases of Hammer horror films at the times the movies were released? -DC

A: Silva Screen producer Ford Thaxton says no, but since it's impossible to proclaim a negative answer to such a question with absolute certainty, he may be wrong. I'm sure someone will write in if he is, right, folks?

Q: When an audio track is isolated on a laserdisc, is it taken from the original analog sources (acetate disc or tapes) or can it be retrieved directly from the film strip? If this is possible then perhaps the lost MGM music library could in some way be salvaged. Wishful thinking? -WJS

A: Pioneer laserdisc's Joe Caporiccio says that such secondary audio tracks on laserdiscs like *Obsession* and *Chinatown* are taken from a master mono track of the score which is isolated but rises and falls with the dialogue in the picture. You can't suck the music out of a mix with dialogue and sound effects, nor can you go back to the sessions and re-tailor the music track to the picture (the time and money needed to do that would be prohibitive). Joe also mentions that the MGM music library is lost only in that the full scores were dumped in a landfill some years ago—the conductor's parts still exist, as do the audio recordings of scores like *The Wizard in Oz*, which is still around in stereo, no less.

Q: In the '50s and mid '60s soundtrack LPs were released in both mono and stereo, but as the years passed by mono versions slowly disappeared. In which year did record companies decide to do away with mono editions? -KS

A: Bob Smith responds: "Mono editions were last pressed in 1968, based on rarity of *Speedway* Elvis soundtrack, released both in mono (value \$800-1000, only a few exist) and stereo (value \$35). This was the 'last gasp' of mono. I found listings for mono *Guns of San Sebastien* and *Man Called Dagger*, both 1968 releases, but a superficial search revealed no 1969 mono releases."

Q: Could you tell me the original title of Gerald Fried's 1975 Oscar nominated score? Has it ever been released on CD? -DM

A: *Birds Do It, Bees Do It*. No CD release, and I can't even find information of an LP release.

Q: Which tracks on the *Beauty and the Beast*: Of Love and Hope CD are by Lee Holdridge, and which are by Don Davis? What other composers chipped in music to the series? -JM

A: Davis tracks are 3-6, 8-11, 16, 18-21, and 23; rest are Holdridge. Composer Bill Ross often worked on the show when the schedule was rough for Davis.

Taking a Lesson from Monty Python:

Inevitably, a number of questions have been received for this column which are legitimate queries, but simply impossible to answer without an inordinate amount of time and research (and bugging important people who have better things to do). These questions are those that might fit the below dialogue from the bridge crossing sequence of *Monty Python and the Holy Grail*:

"What is your name?"
 "King Arthur of Camelot."
 "What is your quest?"
 "I seek the Holy Grail."
 "What are the English lyrics to 'Charging Fort Wagner' in James Horner's *Glory*?"
 "I... I don't know. AAAAAAAAAAHHH!"

Following are some of the questions received over the past months which would fit the above dialogue. This isn't to insult the questioners, as some of this stuff is interesting, and I'd be interested in knowing the answers myself. It's just that the time and effort needed to find answers to these is more trouble than it's worth. If anyone can shed any light on the below, please write in—and keep your responses short and to the point.

Q: Is there an intended relationship between Williams' *Home Alone* and Tchaikovsky's Nutcracker ballet? -ST

Q: If James Newton Howard did not write the choral piece "O Magnum Mysterium" on the *Promised Land* CD, who did? -ST

[Anyone want to check the end credits?]

Q: Is Ralph Carmichael, composer of *The Blob* (1958), the same person who wrote contemporary Christian songs like "We Are More Than Conquerors"?

Q: What is the chorus singing in the cue "Training for Utopia" from *Swing Kids*?

[See! This is exactly what I mean. Stephen also asks if Goldsmith worked on a score for *Swing Kids*—the answer is no. That was originally going to be scored by Delerue, but he passed away. Goldsmith was going to do it, then it fell to Horner.]

Q: What music is used in the trailers to *A Few Good Men*, *Swing Kids*, and *Shining Through* trailers? -AM

[Not John Beal music, that's as far as I got.]

Q: The "Best of Hemdale" CD contains the Hemdale logo music, with no credited composer. Any clue as to the mystery composer? -MS

[Doug Fake says he always assumed it was Jerry Goldsmith. Anyone know for sure?]

Q: Who composed the Walter Reade Introduction music? -GG

Q: What is the instrument used by Williams in music as the "Family theme" from *JFK* or "A Tree for My Bed" in *Jurassic Park*? -HS

Q: John Barry is a fine composer but is it me or have other people noticed that the main end theme for *Dances with Wolves* sounds very similar to the Acker Bilk hit of '62 "Stranger on the Shore" and the main theme from *High Road to China* sounds very similar to Bobby Vinton's hit "Mr. Lonely" in '64? -DS

Q: Could you give any information on film that Michael Kamen is supposed to have scored called *Watching You*. (I don't know who directed it!) -MD

Q: How did Michael Kamen link up with John Waters and Divine for the 1981 odorama comedy *Polyester*? (Beware of no. 4 on the scratch 'n' sniff card.) -ST

[Any Kamen fans know these?]

Q: Have Simon Rattle and the City of Birmingham Symphony Orchestra (*Henry V*) performed any other soundtracks? -SH

[Probably. Anyone know for sure?]

Q: Who is the woman singing John Bettis' lyrics for Jerry Goldsmith's *Legend*? Is it the film's star, Mia Sara? -SH

[Probably some studio vocalist.]

Q: In some of the booklets accompanying the CAM CD releases they list an issue of *Mondo Cane 1 & 2* on one CD. Was this release delayed or canceled? -JM

Q: Who composed the score for Don Bluth's laserdisc videogame *Space Ace* and has any of that music ever been released? -JM

Q: During the '70s I saw a film called *Sunday, Bloody Sunday*. The soundtrack fascinated me in that it integrated vocal music of Mozart. I didn't catch the end titles enough to read what these Mozart pieces were. Do you know? -HV

Q: The song "When I Fall in Love" is popular once again, thanks to *Sleepless in Seattle*. I know Victor Young wrote it, and Nat King Cole sang it in the film *Istanbul* (1957), a really lame late Errol Flynn movie. My question is, did Young write it specifically for *Istanbul*, or was it already an existing standard? -KD

Q: I have recently seen a test pressing (plain jacket) of music from two Italian westerns, *A Stranger in Town* on one side and *The Stranger Returns* on the other. I believe these were two Tony Anthony films. Does anyone know if this went into production? Were the scores available in Italy (and if so, on what label and

number)? Did Stelvio Cipriani compose the music to both of these films? -RM

[The Lone Eagle guide credits the latter to Cipriani; no data on the former.]

Q: On the 1966 Capitol Kennedy documentary *Years of Lightning, Day of Drums* (Capitol T-2486), the composer/conductor is not credited—anyone know who did this, as the music is nice? (When film was made by U.S. information agency it was initially banned from release in the U.S., as it was considered propaganda. Several years later it was finally cleared for release.) -RMM

Q: The *Wagon Train* TV soundtrack LP (Mercury SR 60179) is supposed to contain some cues written by John Williams. The album does not mention the composers' names anywhere (which is a bit strange, considering the fact that the liner notes refer to the composers in question with descriptions like "some of the most imaginative of American composers" and "names which have become familiar through their excellent work in Academy Award films"). Although I have my suspicions, I haven't been able to identify the Williams tracks? Can you tell me which cues are his, and what other composers also worked on the album? -NH

Q: Eight six-inch record of songs, music and a bit of dialogue from Disney's *Alice in Wonderland* were released in connection with the film's release. These records, labels dated 1951, were produced by General Mills. Available only by mail, the black-and-white cover packaging included a graphic picturing Alice chasing the White Rabbit and a source of Wonderland, New York City. All 16 labels feature a different piece of art picturing characters from *Alice in Wonderland*. The songs and music are very nice. Being different from the RCA and Disneyland recordings, and since there was no soundtrack release, what was the musical source of this General Mills release? -DTC

Does This and This and This Exist?

Another area of questioning getting hard for me to stay on top of is when die-hard collectors want to know if certain titles exist. I consulted with our own Bob Smith on some of these, and he did what he could, but aptly noted that when the hard-cores get into the "Does it exist?" game, there's no end.

Q: I would like to know if I can find the music of Mizoguchi's movie *The Indendant Sansho* (Sansho Dayu. 1954) composed by Hayasaka Fumio on CD on LP? -SL

Q: In the constant search for more soundtracks, my "want list" includes some titles of dubious existence. Can anyone confirm with specificity (label & number, if incorrect) the existence of the following, even in the test pressing stage: *Diary of a Bachelor* (Diary DB 923/4, J. Pleis?), *Flesh Gordon* (an X-rated film, Ferraro/Tevis), *Fortune & Men's Eyes* (MGM 1SE-29ST, G. MacDermott), *Movie Star American Style* (Mira 1SE-3007, J. Greene), *Masters of the Congo Jungle* (20th Cent. S-4001, R. Cornu), *Myra Brekinridge* (20th Cent. #?, J. Phillips), *Michael and Helga* (Minit 83-201). -RM

[Bob Smith confirms the LP of *Myra Brekinridge*.]

Q: Quite a few years ago, I was told of a 16-inch armed forces recording of the music from *The Outlaw*. And while visiting with a collector in Reno, Nevada, I was again told about the recording. He claimed he had actually played the record while acting as a DJ in the service. Personally, I feel that the record doesn't exist. The only piece from *The Outlaw* I've been able to find is from the Diplomat Records collection, *Cleopatra Themes and Other Memorable Themes*. The second cut, first side, is labeled "Thematic Music from *The Outlaw*." Is this the piece of music from the score by Victor Young? And does the mysterious 16-inch armed forces recording exist? -DTC

In addition, Roth Olivier is looking for various "Masci CDs" from Zimmer scored films like *Days of Thunder* and *Bird on a Wire* which supposedly have Zimmer tracks but are only rumored to exist. (Incidentally, Roth is looking to contact other Zimmer fans; write him at 3 rue Anjou, 67100 Strasbourg, France.)

Also, Dennis Michos is looking for any CDs of Fenton's *Gandhi* and Hamlich's *The Way We Were*, neither of which seems to have been released on CD. Dennis is also looking for a CD of *An Officer and a Gentleman* with more than three Jack Nitzsche cuts,

and a CD of *Fame* with more than one Michael Gore cut; again, I don't know of any.

Get It Through Your Thick Skulls:

James Newton Howard's score for *Flatliners* is great, but it won't be coming out on an LP or CD anytime soon. The re-use fee is simply enormous, with a union orchestra and choir. Since no major label shelled out the bucks for the re-use at the time, the likelihood of anyone ever doing so is slim.

Housecleaning:

Regarding movies that have been released with more than one score, depending on location in the world, James McMillan in Scotland writes in about *Jimmy Reardon*, which had an Elmer Bernstein score in the U.K., but a Bill Conti one in the U.S., where it was retitled *A Night in the Life of Jimmy Reardon*.

Two people confirmed that Elmer Bernstein wrote the National Geographic theme music; one other says Walter Scharf wrote it. Anyone know for sure?

About *The Elephant Man*, a superb John Morris score, Chris Landry of Los Angeles wrote in with the following: "The album was originally issued for a short while by Pacific Arts (PAC8-143). It differs from the Fox LP release in having a gatefold cover, inside of which there is an essay on the production of the film and John Morris' composition. The album also includes a mail-in order for a book by David Lynch titled *The Elephant Man: The Book of the Film*, and the LP itself is inscribed with the poem John Merrick's mother reads at the end of the film on the B-side. The album is scheduled for a CD release by Koch later this year."

The Vanishing—Again!

I have been rebuked twice to date regarding my June explanation of why there was no CD to *The Vanishing*, which was that Goldsmith himself didn't want one. (See the Mail Bag section this month.) Others have said they know for a fact that Goldsmith wanted one and still does, but no record labels were willing to shell out the re-use. Firstly, my apologies if I presented an answer that seemed to speak for Goldsmith. If in fact he did suppress the score, I naturally do not know if it was because he felt it was inadequate, if he actually wanted to spite collectors, or if he just didn't care. It is understandable that people want any Goldsmith score to be released on CD, but I again offer the following points: 1) Of all the people who want a *Vanishing* CD, it seems few actually saw the movie, and 2) no one seems to care that there are CDs to *Matinee*, *Love Field*, *Mr. Baseball*, and a handful of others. Folks, there's really nothing we can do about this, and as one who has heard the score, take it from me, you really aren't missing a magnum opus. *The Vanishing's* attainment of holy grail status simply due to non-release is kind of annoying, as is the "I heard..." and "Jerry said..." rumor-mongering that follows these non-controversies. There has to be a more constructive way to appreciate and, yes, collect, this music.

This Month's List of People's Initials:

DC: Donald Cameron, Miamisburg, OH
DTC: D.T. Christensen, Eureka, CA
RC: Ray Cole, San Diego, CA
GD: Gregory Donabedian, East Providence, RI
KD: Kevin Deany, Westmont, IL
MD: Mark J. Durnford, West Yorkshire, England
BF: Bill Finn, Indianapolis, IN
GG: Garrett Goulet, Foster City, CA
NH: Nils J. Holt Hanssen, Finstadjordet, Norway
SH: Steve Head, Chicago, IL
SL: Sebastien Lifshitz, Paris, France
AM: Alex Mangual, Jersey City, NJ
DM: Dennis Michos, Genoa, Italy
JM: Jeremy Moniz, Casper, WY
RM: Robert Mickiewicz, Boston MA
RMM: R. Mike Murray, Manlius, NY
DS: Dan Somber, Brooklyn, NY
HS: Homer Simpson, Springfield
KS: K. Selvaraja, Malaysia
MS: Michael Schiff, Hollywood, CA
WJS: William J. Smith, Orlando, FL
ST: Stephen Taylor, Mt. Prospect, IL
HV: Herman Ventura, Mililani, HI

Thanks go to Ford Thaxton, Douglass Fake, John Waxman, Joe Caporiccio and more for their help in supplying the answers. Send your questions and/or answers in today to the address on p. 3.

This month, we wrap up our three part discussion of undervalued soundtracks, those that are in short supply, but due to medium demand are usually quite affordable, i.e. good investment potential. Let's start with *The Missouri Breaks* (UA LA 623-G) which has attained "audiophile" status, chiefly on the basis of its recent listing in *Stereophile's* "Records to Die For" review. This LP puts *Casino Royale* to shame in terms of sound quality, with blazing guitars and harmonicas. Demand is for first pressings only, not the budget reissue!

There is no rhyme or reason to the pricing of soundtrack albums from the 1960s, as several titles with high demand have relatively low guidebook listings. The following LPs come to mind: *The Horse Soldiers* (stereo, UAS 5035, 1959 release with gorgeous cover); *The Sons of Katie Elder* (OS 2820, 1965 John Wayne western with exceptional Bernstein score); *McLintock!* (UAS 5112, 1963, rare LP); *Music from Hollywood* (CS 8913, 1963, extremely rare live concert recording by Golden Age composers, previously reviewed); *The Outlaw Josey Wales* (BS 2956, 1976) and *Two Mules for Sister Sara* (KRS 5512, 1970), both Eastwood westerns; *Film Themes of Ernest Gold* (PS-320, 1962 London Blueback representing the only Gold compilation LP with several important scores included).

Two Frank Sinatra scores of the 1960s continue to remain in demand, *Sergeants 3* (R9-2013, 1962 orchestral score by Billy May) and *Robin and the Seven Hoods* (FS 2021, 1964). In my opinion, *Robin and the Seven Hoods* should be nominated for audiophile and top collectible status. It represents probably the only record to contain vocal tracks and group performances by Frank Sinatra, Bing Crosby, Dean Martin, and Sammy Davis, Jr.

Recently released soundtrack LPs in short supply include *Monsignor* (Casablanca 7277, 1982) by Williams, *Heaven's Gate* (LOO-1073, 1980) by Mansfield, and *Victor/Victoria* (MG-1-5407, 1982) by Mancini. Finally, my nomination for

the most undervalued soundtrack album: Released in 1965, John Addison's *Amorous Adventures of Moll Flanders* (LSO-1113) is nearly impossible to find under any circumstances, let alone in stereo.

The Hunt: No fellow collector stories have been sent in this month. Please submit your stories to be eligible for the free soundtrack CD to be given away at year's end. Briefly, however, I'm pleased to report that Adam Harris of Sheffield, MA recently found a copy of *The Blue Max* on CD locally for \$9.00. The question that more soundtrack collectors are beginning to ask is "What's a shading dog?" Or, for that matter, what is a "blueback" or "living presence." At the risk of starting a new stampede, I'll discuss these classical record labels and how they may apply to a handful of soundtracks next month.

The List of the Month: Here is the completed list of FSM's proposed Top 50 Soundtrack Albums (commercial, domestic releases only):

| | | |
|-------------------------------------|---------------------|--------------|
| 1. <i>The Caine Mutiny</i> | Steiner w/ dialogue | LOC 1013 |
| 2. <i>Comanche</i> | Gilbert | CRL57046 |
| 3. <i>The Lion</i> | Arnold | M-76001 |
| 4. <i>Bad Seed</i> | North | LPM 1395 |
| 5. <i>Nine Hours to Rama</i> | Arnold | M-76002 |
| 6. <i>Roots of Heaven</i> | Arnold | Fox 3005 |
| 7. <i>Alexander the Great</i> | Nascimbene | MG 20148 |
| 8. <i>Night of the Hunter</i> | Schumann | LPM 1136 |
| 9. <i>Raintree County</i> | Green (2 LPs) | LOC 6000 |
| 10. <i>Francis of Assisi</i> | Nascimbene | Fox SFX 3053 |
| 11. <i>Island in the Sky</i> | Friedhofer (10") | DL-7029 |
| 12. <i>Long John Silver</i> | Buttolph (10") | LPM 3279 |
| 13. <i>Lost Continent</i> | Lavagnino | MGM E3635 |
| 14. <i>Song of Bernadette</i> | Newman (10") | DL 5358 |
| 15. <i>The Professionals</i> | Jarre | COSO 5001 |
| 16. <i>Rhapsody of Steel</i> | Tiomkin | JB 502/3 |
| 17. <i>7th Voyage of Sinbad</i> | Herrmann | CP 50 |
| 18. <i>Dragonslayer</i> | North | LXSE 200-1 |
| 19. <i>Doctor Faustus</i> | Nascimbene | CBS S6318 |
| 20. <i>Barbarian and the Geisha</i> | Friedhofer | Fox 3004 |
| 21. <i>High Tor</i> | Schwartz | DL 8272 |
| 22. <i>Kings Go Forth</i> | Bernstein | W 1063 |
| 23. <i>On the Beach</i> | Gold | SR 25098 |

| | | |
|--|------------|-----------------|
| 24. <i>Sodom and Gomorrah</i> | Rózsa | LSO 1076 |
| 25. <i>Vertigo</i> | Herrmann | MG 20384 |
| 26. <i>The Greatest Show on Earth</i> | Young | LPM 3018 |
| 27. <i>Cobweb</i> | Rosenman | E-3501 |
| 28. <i>God's Little Acre</i> | Bernstein | UAL 40002 |
| 29. <i>Return to Paradise</i> | Tiomkin | DL 5489 |
| 30. <i>Salome</i> | Duning | DL 6026 |
| 31. <i>Body Heat</i> | Barry | LXSE1-002 |
| 32. <i>Drango</i> | Bernstein | LRP 3036 |
| 33. <i>Men in War</i> | Bernstein | IMP LP 9032 |
| 34. <i>Ivanhoe/Plymouth Adv.</i> | Rózsa | MGM E-179 |
| 35. <i>Rainmaker</i> | North | RCA LPM 1434 |
| 36. <i>Destination Moon</i> | Stevens | Col. 6151 |
| 37. <i>Band of Angels</i> | Steiner | RCA LPM 1557 |
| 38. <i>Academy Award Music by</i> | Steiner | Cap. L250 |
| 39. <i>The Horse Soldiers</i> | Buttolph | UAS 5035 |
| 40. <i>Casino Royale</i> | Bacharach | COSL-5005 |
| 41. <i>The Amorous Adventures of Moll Flanders</i> | Addison | RCA LSO 1113 |
| 42. <i>The Quiet Man</i> | Young | DL 5411 (10") |
| 43. <i>The Sun Also Rises</i> | Friedhofer | KDL 7001 |
| 44. <i>Samson & Delilah</i> | Young | DL 6007 (10") |
| 45. <i>Solomon & Sheba</i> | Nascimbene | UAS 5051, silk |
| 46. <i>Ivanhoe/Madame Bovary</i> | Rózsa | MGM E-3507 |
| 47. <i>The Swan</i> | Kaper | MGM E-3300 |
| 48. <i>The Green Hornet</i> | May | Fox S 3186 |
| 49. <i>Sons of Katie Elder</i> | Bernstein | Col. OS 2820 |
| 50. <i>Andy Griffith Show</i> | Hagen | Capitol ST 1611 |

Relative Rarity Scale value is 10 for items 1-15, and 9 for items 16-50. Using the above list as a framework, I invite all seasoned soundtrack collectors to rank the list in your preferred order according to your value scale. Although we would like to have the input of everyone, please forward a list *only* if you have at least five years collecting experience and *only* if your collection contains at least 25 of the above albums. Your input is important. Please forward lists immediately to my address below. The final list will appear in two months. Thank you for your cooperation.

Bob Smith can be reached at 2552 Twin Oaks Ct Apt 26, Decatur IL 62526.

THE ADVENTURES OF RECORDMAN

by R. MIKE MURRAY

THE MOST INFLUENTIAL SOUNDTRACK OF THE LAST 40 YEARS

OR: THE GOSPEL CONCERNING VARIOUS ARTISTS SOUNDTRACKS

OR: RECORDBOY'S MISSPENT YOUTH! —RECORDMAN WAXES NOSTALGIC

When Recordman was younger, much younger, and fighting the perpetual party with puberty in the mid-1950s, his musical world revolved around 45rpm recordings of early rock & roll and rhythm and blues. At that time, 78rpm records were beginning their final downward spiral to dustbin heaven. The 33-1/3 rpm "long playing" (LP) record albums were in the infancy of their four decade dominance as the format for "good" music. The LP format quickly established itself as the showcase for the last gasp of the big band era; for what is now recognized as classic, early "modern" jazz; and of "pop" singers and groups, most of whom were unable to make a successful

transition in style when the tidal wave of early rock swept through the *Billboard* and *Cashbox* charts.

The LP also served as an ideal vehicle for the reproduction of classical and operatic compositions. The length of these musical forms usually made them unsuitable for the short playing time of the standard 78rpm format. 78rpm recordings of this music often resulted in awkward breaks in listening, with a composition spread over multi-78rpm record "albums." Not only were these recordings susceptible to easy breakage, but an "album" of these gems might easily weigh half as much as the record-changer upon which they were played. The stacking of these records on the spindles of the time also hastened their wear and breakage quotients.

The advent of the LP, both 10" and 12", resulted in advantages of greatly increased sonic analog reproduction, increased playing time and structural integrity, i.e. they were and are very difficult to break. The 7" EP (extended play) offered similar advantages with a somewhat reduced playing time than its big brother.

This new format also captured many now classic soundtracks, by artists such as Rózsa, Newman, Tiomkin, Waxman, and others. Of course, at the time, Recordboy didn't have a clue as to who these people were—well, almost. His parents had given him a 78rpm boxed set of the soundtrack to *Stars and Stripes Forever*, conducted by Alfred Newman (MGM #176). Recordboy thought at

the time that Newman was the coverboy for *Mad* magazine. Ironically, the name of *Mad's* cover mascot did derive from that of the composer (see Reidelbach, *Completely Mad: A History of the Comic Book and Magazine*, Little, Brown & Company, 1991). Recordboy would later pay big bucks for his youthful lack of knowledge and forethought in purchasing records.

Soundtracks were just that to Recordboy, background movie music usually not even noticed by him, although when "Million Dollar Movie" played *The Adventures of Robin Hood* on TV, he did think the music was kinda cool. It wasn't until years later that he even realized this movie had actually been shot in glorious color. He actually spent most of his spare time hanging out with his derelict friends, playing rock & roll and hitting the Saturday afternoon matinee at the local theater.

One weekend afternoon, the word had been passed that there was a new movie about "J.D.'s" (not-so-polite parental euphemism for juvenile delinquents) and a high school from Hell. Well, this sounded neat to Recordboy and his degenerate buddies, so off they went. Saturday afternoon, 2 PM, and the place was packed with every teenager who lived within a five mile radius—an entire auditorium of pent-up hormones and testosterone yearning to breathe free.

The theater lights dimmed and the velvet curtains fluttered apart, and all of a sudden, over a really cranked-up speaker system came what is now the

most famous drum rim-shots in Rock history. Bill Haley and the Comets' recording of "Rock Around the Clock" blasted out over the credits to *The Blackboard Jungle*. Instant pandemonium in zit city! This was *our* music and they were actually playing it in a real movie. Cool!

The year was 1955, and the use of "Rock Around the Clock" in the soundtrack served to give the recording nationwide exposure in a well received movie. While the recording had been a semi-hit for Decca the previous year, the movie sent it to the top of the Billboard charts and to what would become the greatest all-time selling single in rock history. While certainly not the first rock & roll record, RATC's exposure in *Blackboard Jungle* served to legitimize the music which, in all its various forms, has been the dominant musical sound in our culture for the last 40 years.

There, of course, have been "better" soundtracks throughout the years but none with such an effect on society. I am unaware if any literal soundtrack recording of *The Blackboard Jungle* was ever released at the time (if there was, please let me know), though RATC has been re-released in

hundreds of albums over the years. However, there is no doubt that for pure musical impact, it was the most influential "soundtrack" ever featured in a movie.

There is a scene in *Blackboard Jungle* where a very young Vic Morrow and his JD buddies destroy the priceless, early jazz 78rpm collection of their teacher (Richard Kiley). In retrospect, the breaking of those records ushered in a new musical culture in our society, and the use of rock music in soundtracks has continued to the present day. Many of the soundtracks issued in the 1980's consist of "various artists" rock/country compilations as opposed to the traditional single composer tracks. Indeed, Recordman's very unscientific survey indicates a tremendous increase in the number of such soundtracks following the huge success of the 1977 soundtrack to *Saturday Night Fever*.

This type of soundtrack is somewhat controversial. Are these "various artists" soundtracks to your taste? Maybe, maybe not. Are they collectible? They are to Recordman, who is a prime example of a "complete" collector—he has to

have it all. He is also non-judgmental in his collecting. His personal tastes may not approve, but his taste does not always control his collecting.

It's doubtful if most of the low-budget movies with "various artist" tracks will ever see re-issue on CD. However, these recordings are also purchased in main by Rock collectors as well. Many of these albums feature one shot wonders whose only vinyl/CD exposure will be that record, or it may feature a cut by a major artist which appears in no other format. Will these type of soundtracks ever be valuable? Again, maybe, maybe not—although *Valley Girl*, *Jamboree*, and the Elvis soundtracks seem to be worth more than you paid for them, how much is for the future market to say. It's a gamble.

If you aspire to join Recordman's Order, sometimes you have to neutralize your own personal taste buds. Somewhere out there is the spiritual descendant of Recordboy, who's just seen the video of *Porky's Revenge* and thought, "Cool!" •

Mike Murray's secret Recordcave can be found at 8555 Lamp Post Circle, Manlius NY 13104.

SOUNDTRACK ALBUM ODDITIES: PART III C - ORIGINAL VS. REISSUE

by ANDREW A. LEWANDOWSKI

Continuing our review of soundtrack albums that have had differences between original issue and reissue, not including CDs...

The Nun's Story: Franz Waxman's beautiful Oscar-nominated score for this drama of personal conflict in the religious life starred Audrey Hepburn. It was originally released on Warner Bros. (B/WS-1306) in 1959 and reissued in 1974 on Stanyan (SRQ-4022). The reissue does not include the dialogue highlight and accompanying background music included on side 1, band 1 ("Prelude and Credo") of the original album and totally omits two other dialogue/music selections: "Mother Emmanuel" and "Sister Eleanor." The reissue is also missing the selection titled "Native Chant." Finally, there is a printing error on the back cover of the original which incorrectly indicates that the track titled "I Accuse Myself" contains dialogue. The dialogue is actually on the next selection, "Mother Emmanuel."

Our Mother's House: Georges Delerue's score to Jack Clayton's film was originally released in Canada in 1967 in stereo on MGM SE-4495. In 1976 a U.S. bootleg reissue (E4495) was released but this time in mono. A commercial reissue was released in Canada in 1977 on MGM SE-4495.

A Patch of Blue: Jerry Goldsmith's poignant score to this film of the struggles of a blind girl (Elizabeth Hartman) who finds caring through her relationship with Sidney Poitier saw its original release in 1965 on the Mainstream label (56068, S/6068) with 11 bands of music. In 1977 Citadel reissued the album (CT6028) with a different cover and with 19 cues from the film sequenced in order. This resulted in about 1½ minutes of additional music (27:38 vs. 26:00 on the Citadel album). In 1978 Citadel again reissued its album (CT7008).

Quien Sabe?: The Luis Bacalov score to this "spaghetti" western was released in 1966 on Parade FPR(S) 312. When the album was reissued on the Intermezzo label (IMGM 011) in 1986, it contained an additional five bands of music.

Raintree County: The score to this Civil War love story is considered by many to be John Green's best work. In 1958 RCA released two albums of the musical score. The first was a 2LP set with a fold-out cover (RCA LOC-6000) and the second was a single disc album containing highlights from the previous set (RCA LOC-1038). Both albums were released in mono only. Due to contractual problems the prologue is sung by a chorus rather than by Nat "King" Cole, who sang it in the film. In 1974 the 2LP set was reissued as a bootleg on Soundstage SS2-2304. This album does include Cole's rendition as heard in the film. In 1976 Entr'acte reissued the original 2LP RCA set, but this time in stereo (ERS 6503-ST). However, the chorus again sings the prologue.

Rebel Without a Cause: The Leonard Rosenman score to this James Dean film about misunderstood youth was released in 1958 on a Columbia album (CL 940) under the title "A Tribute to James Dean." It contained 4 selections titled "Theme from *Rebel Without a Cause*," "The Gang and Chicken Run," "Planetarium," and "Plato's Death and Closing Theme." In the same year Imperial released a similarly titled album (LP 9021) containing 5 selections: "Main Title," "Jim's Ride to the Planetarium," "End of the World," "Knife Fight," and "Death of Plato and End Titles." In 1973 Warner Bros. issued an album of music and dialogue highlights from the film (BS2843). It contained 2 selections: "Main Title" and "Chicken." In 1975 Columbia reissued its music-only album (ACL 940).

The Red Pony: In 1948 Aaron Copland composed the score to this film about John Steinbeck's story of a boy and his life in a California ranch setting. The score was developed into a six-movement suite which debuted on October 30, 1948. The first release of this concert suite appeared in 1962 on Decca DL9616 (also DCM 3207) and was conducted by Thomas Scherman. In 1975 the suite appeared on a Columbia album (M33586) which was titled "Copland Conducts Copland." In the '70s another pressing of the suite appeared on side 1 of Columbia Odyssey Y31016, this time conducted by Andre Previn. Finally, in 1986 the original score was released on Varese Sarabande STV 81259. It contained 11 selections and was produced from 78rpm disc masters made at the soundtrack recording sessions in 1948.

Le Regine: The score to this French-Italian co-production had Angelo Lavagnino's music released in Japan in 1979 on Seven Seas SR634. The album had 13 cuts of music. In 1976 the score was reissued in Japan on side 2 of another Seven Seas LP (GXH 6032), containing only 5 selections by Lavagnino and 2 songs sung by Raymond Lovelock.

The Return of Ringo: The original release for this Ennio Morricone spaghetti western (RCA ARC SA 7) in 1965 contained narration, sound effects, dialogue, and music. The 1980 reissue (RCA NL 33209) contained 9 bands of music only.

Robin and Marian: This saga of a Robin Hood somewhat beyond his prime never had a commercially released album. In 1976 an "exhibitor's copy" (PRO 4345) of John Barry's score was released, containing 14 cuts. In 1980 a private label "reissue" appeared (Sherwood SH-1500) containing the same music and also a vocal selection added at the end of side 2.

Search for Paradise: This 1957 "travelogue" was one of the earlier productions filmed in the Cinerama process. Dimitri Tiomkin's score was released in the U.S. on RCA LOC-1034. It contained 10 music cuts and 4 songs sung by Robert Merrill. In 1979, Elmer Bernstein released a new recording of the score on his Film Music Collection label (FMC 14). This pressing contained 6 bands of music encompassing a side and a half of the album (the remainder of the album contained the score to *The High and the Mighty*). The original RCA album was reissued in Australia in the early '80s.

So Dear to My Heart: In 1949 Capitol released a 10" LP and a 4-disc 45rpm box set (CDF 3000) to the Walt Disney live action film about a boy and his prize-winning lamb. The album contained narration spoken by and songs sung by John Beal (no, not the trailer composer), original dialogue highlights by the original cast, and music arranged and conducted by Billy May. In 1964 a 12" LP reissue appeared on the Disneyland label (DQ-1255). It contained the same narration, this time by Bryan Russell. The songs were sung by Carl Berg and a chorus. There were no dialogue highlights.

Sodom and Gomorrah: This biblical epic scored by Miklós Rózsa had its commercial release in the U.S. on the RCA label (LOC-1076, LSO-1076) in 1963 with 15 bands of music. In 1979 the stereo version was reissued in Japan (RCA CR-10023). Also in that year Citadel released a partial album (CT-MR-1) containing 7 bands of music not included in the previous album. In 1982 RCA reissued the stereo version of its album in Italy (RCA NL43755). In 1987 the complete score was released on a 2LP

set released in Italy (Legend DLD 1-2), sporting a fold-out cover and 43 bands of music.

Sophia Lauren in Rome: This 1964 TV special scored by John Barry was originally released non-commercially (Columbia Special Products, CSP-172) by Chemstrand. There were 6 selections on Side 1. The commercial "reissue" came out in the same year in both mono and stereo (Columbia OL6310/OS2710) with 12 selections. The 1982 Australian reissue duplicated the commercial release.

Spellbound: The Miklós Rózsa score to this Alfred Hitchcock thriller was originally recorded by Rózsa on a 4-disc 78rpm album (ARA, A-2) in the mid-'40s. It contained 8 selections. The album was reissued on a 10" LP (REM, LP1) in 1950. In 1952 Rózsa recorded a concert version of the

music on one side of a 10" LP for Capitol Records (L453). This concert version was reissued on a compilation album (Capitol T456) along with *Quo Vadis* and *The Red House*. The score was re-recorded in mono and stereo (Warner Bros. W/WS-1213) in 1958 with Ray Heindorf conducting. Heindorf utilized Dr. Samuel J. Hoffman, who had played the theremin (an electronic instrument) in the original scoring sessions with Rózsa. This version contained 11 selections. In 1975, the Warner Bros. album was reissued on the Stanyan label (ST4021). In 1979 AEI (3103) reissued the original ARA album with its 8 selections along with *The Paradine Case*.

To Be Continued and Continued and Continued...

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THESE BOOTS WERE MADE FOR HAWKIN': PART I—CINEMA RECORDS

Article by BILL BOEHLKE

Bootleg records have long been a source of pleasure and pain for anyone involved in music. Anyone popular enough to have titles available—from Springsteen to the Beatles to you name it—has had live recordings, studio outtakes, etc. illegally pressed to help satisfy collectors. Soundtrack collectors make up probably the smallest market in the realm of music, next to Klezmer enthusiasts. But over the years we have had quite a nice outpouring of soundtrack titles that the music companies would deem "bootlegs." Vinyl stills in the hills operated by shady backwoodsman not only here in the states but in other parts of the world have yielded some fine titles not otherwise available. Sources come up with copies of master tapes which are privately passed around. Someone has the knowledge and the resources to press some records off these tapes, and voila! You've just bootlegged a record. Contact a distributor and get them to buy copies wholesale, and you're on the market. Just make sure there's nothing on the record jacket or label that the FBI could trace back to your doorstep.

It's amazing that over one hundred film and TV scores have had bootleg releases (and re-releases). The most prolific label was "Cinema Records." Over 18 titles were distributed by this outfit with their distinctive black and white covers and yellow labels.

The Seventh Voyage of Sinbad (Reissued by Request LP-13001). This was the first title, which came out in the early '70s. The numbering is different, but it has all the same features as the other Cinema Records to come later. The music was lifted from the original Colpix album.

The Big Sleep and Other Themes (LP-8001). 12:23 suite from *The Big Sleep*. Also has cuts from *Cat on a Hot Tin Roof*, *Tightrope*, and others. Music sources unknown. "Performed by the Hollywood Cinema Orchestra" on the jacket.

Jazz from the Movies (LP-8002). Type-only pink front cover, no photos. No composer credits, and not all films are credited. Includes "Cool" from *West Side Story*, main theme from *The Big Operator*, *The Wild One*, and oth-

ers. "Performed by the Hollywood Cinema Orchestra" on the jacket.

Hamlet/Five Days and Five Nights (LP-8003). Music from the Dimitri Shostakovich scores, taken from the Melodia LP (HMV 3381).

She (LP-8004). "Performed by the Hollywood Cinema Orchestra" on back cover. Steiner's music is likely from transcription discs.

Destination Moon and Other Themes (LP-8005). Front cover has photo from the title film. *Destination* is taken from the stereo Omega Records re-recording, and all 42:09 is compression engineered onto side 1. Side 2 has tracks from *Forbidden Planet*, *The Time Machine*, *Barbarella*, etc. Music is from various sources: LPs, film tracks, etc.

Film Music of Bernard Herrmann (LP-8006). *Twisted Nerve* tracks from the English Polydor LP, four tracks from *Bride Wore Black* from the French EP (UA 36122), and *Hangover Square* piano concerto. Latter is not original soundtrack, likely from the RCA LP (CAL 205).

Duel in the Sun/Forever Amber (LP-8007). Music from the original RCA 78rpm discs, Arthur Fiedler conducting the Boston Pops. *Duel* is just eight tracks selected randomly from the original four-disc set. *Forever Amber* has the same tracks as the 78rpm 3-disc set by David Raksin.

Music from the Films of Jennifer Jones (LP-8008). Has *Song of Bernadette* and *Indiscretion of an American Wife*. *Song* is from the original Decca four disc set by Alfred Newman. *Indiscretion* is from the original Columbia 10" LP by Alessandro Cicognini. Front cover says: "Performed by Hollywood Cinema Orchestra."

From the Terrace/Liberation of L.B. Jones (LP-8009). "Performed by the Hollywood Cinema Orchestra" on the back cover, along with "Recorded in Europe." That was probably quite a tab to fly to Europe for this score! Actually, Elmer Bernstein used to give out tapes of his scores, including some that went to an individual in trade for his son's tennis lessons. That person saw dollar signs, and we can enjoy the results, as with the next two releases, as well.

I Love You, Alice B. Toklas (LP-8010). "Arranged and Conducted by Hans Rossbach" on the front cover and "Recorded in Germany" on the back. Music is original soundtrack.

The Gypsy Moths (LP-8011). "Arranged and Conducted by Hans Rossbach" on the front, "Recorded in Germany" on the back. Music is original soundtrack ("OST").

Film Music of Dimitri Tiomkin (LP-8012). Side 1 is *Town Without Pity*, side 2 is *Hotel de Paree* and *Night Passage*. Box on bottom of back cover says: "This album was produced expressly for members of The Film Music Collector's Society and is not intended for commercial purposes." Also has "Recorded in Germany" on back cover and on the labels. Music is OST.

Love Is a Many Splendored Thing/A Walk in the Spring Rain (LP-8013). *Love* is by Alfred Newman, *Walk* by Bernstein. OST, and label says "stereo." Usual "Hans Rossbach Production" and "Recorded in Germany" disclaimers.

The Sundowners (LP-8014). "Conducted by Hans Rossbach" in large type across the bottom of the front cover. Typesetter spelled "Rossbach" with a "k" this time. Suddenly, the address of a distributor appears on the back cover: "West Coast Audio-Visual Corp." in Reseda, California. Also says: "This record complies with U.S. Federal Law," along with the "private recordings" attempt at a disclaimer. Tiomkin's music is OST.

The Night Digger (LP-8015). Bernard Herrmann music conducted by the mysterious "Hans Rossbach." Side 1 is a suite from the film, OST. Side 2 has the "Currier and Ives Suite" and "For the Fallen Suite." Fine print on the jacket says: "The material from this LP comes from private recordings. There is absolutely no usage of recorded material from commercial record companies on this record." Which is actually true. They just didn't pay the re-use on the tapes.

The Little Minister (LP-8016). Liner notes by Steve Harris on the back cover, along with usual disclaimers. "Conducted by Hans Rossbach" on the labels. Steiner's

music is likely from transcription discs.

Lost Command (LP-8017). Waxman music is OST. Has usual "we're innocent" disclaimers on the back cover.

Objective Burma/Rebecca (LP-8018). Waxman again, music is OST, and apparently the final title in the Cinema Records legacy.



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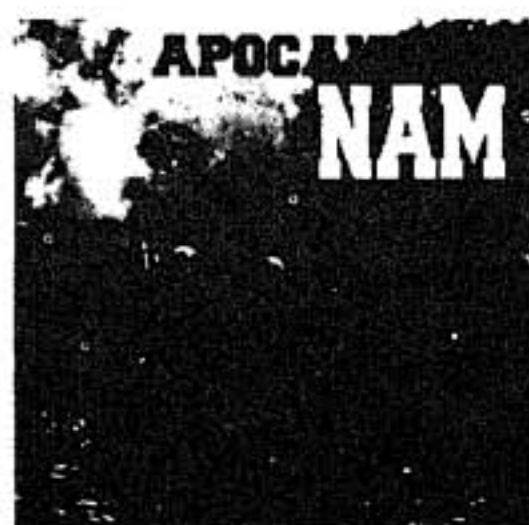


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A CONVERSATION BY PAUL ANDREW MacLEAN WITH

ELMER BERNSTEIN

As much as Elmer Bernstein is recognized as one of the foremost contributors to the art of film scoring as a composer, his efforts as a conductor in preserving film music on disc are also of note. In addition to his "Film Music Collection" series which he created in the seventies (discussed in detail in FSM #30/31), Bernstein has also recorded several film music anthologies, most notably a CD of Miklós Rózsa's music for Varèse Sarabande some years ago, and most recently a new Bernard Herrmann anthology for Milan, which includes some never before available music.

Interviewed August 4th, 1993, Mr. Bernstein expressed his views on film music recordings, and the place of film music in the scheme of serious twentieth century music, as well as his upcoming assignments. I would like to express my thanks to Mr. Bernstein for generously taking the time to be interviewed, and also to Peter Suci of Milan Records for helping to arrange this interview.

Paul Andrew MacLean: I wanted to start with one of your latest projects, the Bernard Herrmann CD you recently recorded for Milan. How did this project come about?

Elmer Bernstein: Christopher Palmer, the producer of the album, was kind of a musical amanuensis to Bernard Herrmann during the last years of Herrmann's life in London. He suggested I conduct the music for this CD because he knew that I have a special feeling for Bernard Herrmann's work, and also for Bernard Herrmann himself, as he was certainly one of my idols as a film composer, and of course I also knew him. I had also adapted his score for Martin Scorsese's film of *Cape Fear*.

PAM: I think the commentary by Bernard Herrmann included on the CD is a nice touch, particularly his observation on how contemporary film composers function much as 18th century composers did in their obligations to their patrons. To what extent do you feel that film music can be considered among the classical music of our time?

EB: It is the most modern medium of course. Composers' patrons have always been what society was listening to at any point in time. If you go back five centuries, the patron is the church—composers were writing music for the church in the idiom of that time. Later on they were writing operas in the idiom of the time, and salon music in the idiom of the time. Today, a composer writes film music in the idiom of our time.

PAM: You have done a great deal over the years to preserve the film music of many composers on records. I assume then that you believe film music has a life away from its programmatic context?

EB: I think that film music has the same life away from its programmatic context as ballet music does. It has a very similar kind of construction and use. And in fact, the composing of music for films has become basically the lyric music of our time.

PAM: Are there any film scores in particular which you feel stand out as great music of our time?

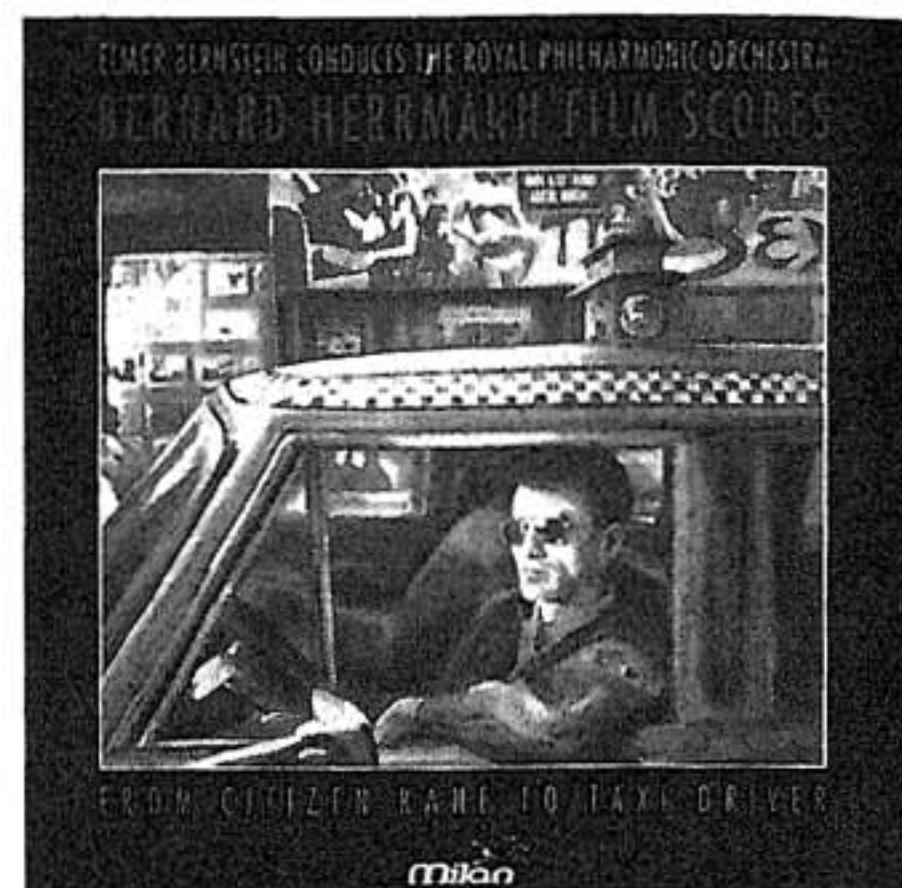
EB: Well, the best scores are written by the best composers, so therefore we immediately jump to Prokofiev, Shostakovich, Aaron Copland—they have obviously written very superior scores. In this time, in France, Georges Auric, in England, film scores have been written by people like Ralph Vaughan Williams, William Walton, and later on in the United States by composers like Bernard Herrmann, Alex North and Franz Waxman. In more recent years, composers like Jerry Goldsmith and John Williams have written some memorable music.

PAM: To what do you ascribe the continual snobbery with which film composers are regarded by "concert musicians"?

EB: Ignorance. Ignorance and jealousy, because film music is very highly paid. Mind you, while I say this, let me also say that film music is not without its charlatans, and certainly concert hall music is not without its charlatans. So, there are charlatans in any art.

PAM: On the CD, Herrmann also expresses his opinion that all composers should contribute to the art of scoring films, but most American composers who have reputations in the concert hall seem to avoid films altogether. Why do you think this is?

EB: Well, one has to fight one's way through a film, but I don't think it's completely true, that they avoid working in films nearly so much as American commercial film-makers fear these people, because they're not as easy to control, so to speak. But let's go back a bit—in the thirties the Hollywood studios did reach out to so-called "concert hall" musicians. They certainly reached out to Aaron Copland, and they reached out to Erich Wolfgang Korngold. When Korngold came here to do his first score for Warner's, his reputation was as composer of operas. He was very famous as a concert hall composer in Vienna. So the studios did reach out then. In more recent years, they reached out on one occasion to one of the younger concert composers, John Corigliano. But I think that one of the big problems we face in films, particularly in the United States, is that U.S. filmmakers are very devoted to the Almighty Dollar. They are very devoted to commercialism, very often of the crass variety. So therefore you suddenly find rock and roll composers doing scores, who are not qualified to



do a score at all, but the reason for that is just to make a quick buck.

PAM: Where do you see film music going? Do you think it's gaining its rightful respectability among the snobs?

EB: Whether it gains respectability among snobs is nothing about which any of us should really be concerned. I think history will take care of that. What I would be more concerned about is attitudes of the filmmakers themselves. There has been an *alarming* tendency in young filmmakers—instead of being supportive, as far as film composers are concerned, and employing composers, and then *trusting* them, there is a tremendous tendency to become interfering and controlling. This is a matter of some concern. This could have a very bad effect on the future of film music because it goes back to what you were talking about before. Obviously a composer like John Addams, let's say, is not about to let some director who is not a musician tell him how to write music. So that is a somewhat alarming tendency.

PAM: What is your feeling regarding temp-tracks?

EB: I think that people who make temp-tracks should be *shot*! I think the temp-track is a vile and disgusting habit, which absolutely robs the composer of originality. I refuse to listen to temp scores, unless the film has been temped with music of mine. Otherwise I won't even listen to the temp score, because with temp scores, once you hear it you cannot ignore it. And you then are robbed of your own originality, your own voice, so to speak. I think that the answer is that temp scores should be discouraged.

Let me explain what I did with Mr. Scorsese on *Age of Innocence*. I talked him into this kind of procedure: what we did was I wrote some themes, then I went and inexpensively recorded them for him to listen to. Now this was early, early on. He liked the themes, and when he had the film in a very rough cut, but nowhere near finished, I then went and recorded (again inexpensively) a temp score, based on the themes he had selected, and he used that temp score to cut to while he was finishing the editing of the picture. Then when they went to preview the film they had a temp score which was very much like the final score. Now that helps everybody, because that gave him a chance to live with the score, it gave me a chance to find out what works, and then when the final score was done, he knew what it was going to sound like.

PAM: Why is it that more filmmakers do not work this way?

EB: A great many problems occur here. One is that we do not have adequate completion schedules. Another is they leave too little time for the music, and by the time they get the music there is not time to do anything like that. Then there's the

cost fear, because it is expensive to do that, it does cost money. But I think it saves money in the long run, because then you don't have any problems on the final recording. I think that more and more of this kind of procedure will happen in the future. Unfortunately, what directors are getting used to, and this is something I deplore, is having stuff shown to them synthesized. That's fine if it's going to be a synthesized score, but to synthesize symphonic music is terrible.

PAM: Using samples, that kind of thing?

EB: Yeah, it really sounds awful.

PAM: Could you discuss your upcoming film, *The Good Son*?

EB: The reason I got involved with *The Good Son* is because all throughout my career I have concentrated on doing different kinds of things. One of the albums I did, about the same time I did the Herrmann album, was an album for Denon called "Elmer Bernstein by Elmer Bernstein." And it's got about fourteen or fifteen pieces on it, and I was listening to it, and was very pleased to realize there are great differences in the various scores. Christopher Palmer, writing in the liner notes for the album, says he can hardly believe these were all written by the same person. That's because I have very consciously tried to vary the kinds of things that I do. Every once in a while I have gotten stuck in the past, with ten years of westerns and ten years of comedies, but then I sort of break out of it. The reason I did *The Good Son* was that I was very

intrigued by the film, and it was a very, very different kind of film for me to do. The kind of thing I haven't done for many, many years—a kind of thriller, which made the whole approach of the music very, very different from the year I spent on *Age of Innocence*.

PAM: I wanted to touch briefly on some of your work in fantasy films, which I think a lot of people have unfortunately overlooked, like *Saturn 3* and *Slipstream*, for instance. Have you ever had any desire to put those out on disc?

EB: I had urged the company to do *Slipstream* a long time ago. I don't know what the whole trouble was, but there was some problem with the company that made *Slipstream*, and the picture was never shown properly, and I could never convince anyone to do the album. At some point Varèse Sarabande might consider doing it. I was very fond of that score, though I was really much more fond of the *Saturn 3* score, which incidentally was totally *savaged* in the picture. But that's a really interesting score, though I could never bring myself to watch the film.

PAM: Do you have any immediate plans to record any more film music by any other composers, either anthologies or full score albums?

EB: Not at the moment. I did to speak to Christopher Palmer recently about the possibility of a Dimitri Tiomkin album, as next year is the centenary of Tiomkin's birth. But I believe that there are several such albums already being done, one in Germany that I know of.

PAM: A lot of film music collectors have wondered if you might ever start up your Film Music Collection series again.

EB: Actually I doubt it. I think the Film Music Collection was a really interesting idea, an idea which unfortunately didn't work out economically. The idea of the Film Music Collection was a very purist one; we didn't alter any of the music. The music was presented on those albums exactly as the composers had written it for the films. They were not suites, and no alterations were made. In some cases the orchestrations had to be reconstructed, but they were always reconstructed from the composers' original sketches, which made it a very interesting and unusual thing to do. I had determined at that time, because I hate record companies, that I would do it on a mail order basis, and that was the only way those records were available initially. But the thing is, we were never able to get a large enough membership to support the project, and as I was supporting it personally, financially it just became too expensive. I liked the idea of it, and I would do it if there was some economically feasible way. I'd do it for nothing, but I don't want to have to finance it.

PAM: What of the possibility of some of the Film Music Collection being reissued on CD?

EB: Some of them were reissued on CD of course, but I haven't any particular plans to do anything like that, though I might in the future.

THE FANTASY FILM MUSIC OF ELMER BERNSTEIN

by PAUL MacLEAN

Although well-known for periods in his career where he was typecast as a composer of jazz, western, or most recently comedy scores, Elmer Bernstein has never really been identified with the genre of science fiction and fantasy. One probable reason is that the few science fiction and fantasy films which Bernstein has scored have overall not enjoyed the conspicuous success of those scored by Jerry Goldsmith and John Williams. While those two names are almost synonymous with fantasy music, Elmer Bernstein is generally not sought after as a composer for such films. This is really a loss for audiences, as Bernstein's sporadic contributions to the genre have revealed a hugely inventive and unique approach. Unfortunately, the scores have gone further overlooked because of the lack of proper album releases in most cases.

Bernstein's initial foray into science fiction has the dubious distinction of being one of the worst films ever made, *Robot Monster*. However, it was Bernstein's work in the SF/fantasy boom of the '80s which deserves special attention.

Among the slew of big-budget science fiction and fantasy films which began to flourish in the wake of *Star Wars* was *Saturn 3*, released in early 1980. *Saturn 3* was based on an original screenplay by John Barry (not the composer, but the art director who had previously won an Oscar for his work on *Star Wars*). Unfortunately, despite Barry's intriguing story, the film was sunk by misguided re-writes, miscasting, and a director way out of his league (Stanley Donen, best known for directing *Singin' in the Rain*). The story concerned a pair of lovers (Kirk Douglas and Farrah Fawcett) living alone in a remote research station on one of Saturn's moons, far from the decadent society on Earth (where government-sanctioned drug use is rampant and where it is "penally unsocial" not to engage in promiscuous sex). The idyll of their existence is disrupted by the arrival of psychopath Harvey Keitel and his evil robot Hector (whose memory

core contains organic brain tissue), who in time disrupt the lovers' lives irrevocably.

In spite of the plethora of implausibilities, inexplicable character motivations and silly situations at work in *Saturn 3*, Bernstein rose to the occasion with an impressive score featuring orchestra, chorus, and electronics. Very different from the lush Romanticism of *Star Wars*, *Saturn 3* was also a surprising change of pace from Bernstein's prior work. The title music opens with a portentous, brooding fanfare for brass, which is soon overtaken by aggressive rock and roll drums and electric guitars, joined by a chanting male chorus. This radically inventive approach was unfortunately met with dubious appreciation by the producer and director, who regarded it as a send-up and removed it from the film, and thus *Saturn 3*'s title credits would end up being awkwardly accompanied by utter silence.

Also impressive is a sensuous love theme, often heard on flute in unison with solo soprano voice. Inexplicably, this too was not used by the director, further damaging the film, as *Saturn 3* is largely a love story, but there is no music to express that element in the finished film. (Fortunately, Bernstein did not abandon this theme, later giving it new life in *Heavy Metal*.) However, in scenes where it was used in the film, Bernstein's score was highly effective. Of particular note is Hector's theme, for which Bernstein composed surging, almost march-like music, where tambourines sound an unrelenting rhythm and sinister electric guitars play in counterpoint, soon joined by baritones and basses in the chorus, the electronics and voices symbolizing a terrifying organic/mechanized monster who will not be stopped.

Unlike the scores for the other two big SF films released around the same time, *The Black Hole* and *Star Trek: The Motion Picture*, Elmer Bernstein's score for *Saturn 3* did not enjoy a soundtrack release, in spite of the cheaper re-use fees of Britain, where the score was recorded

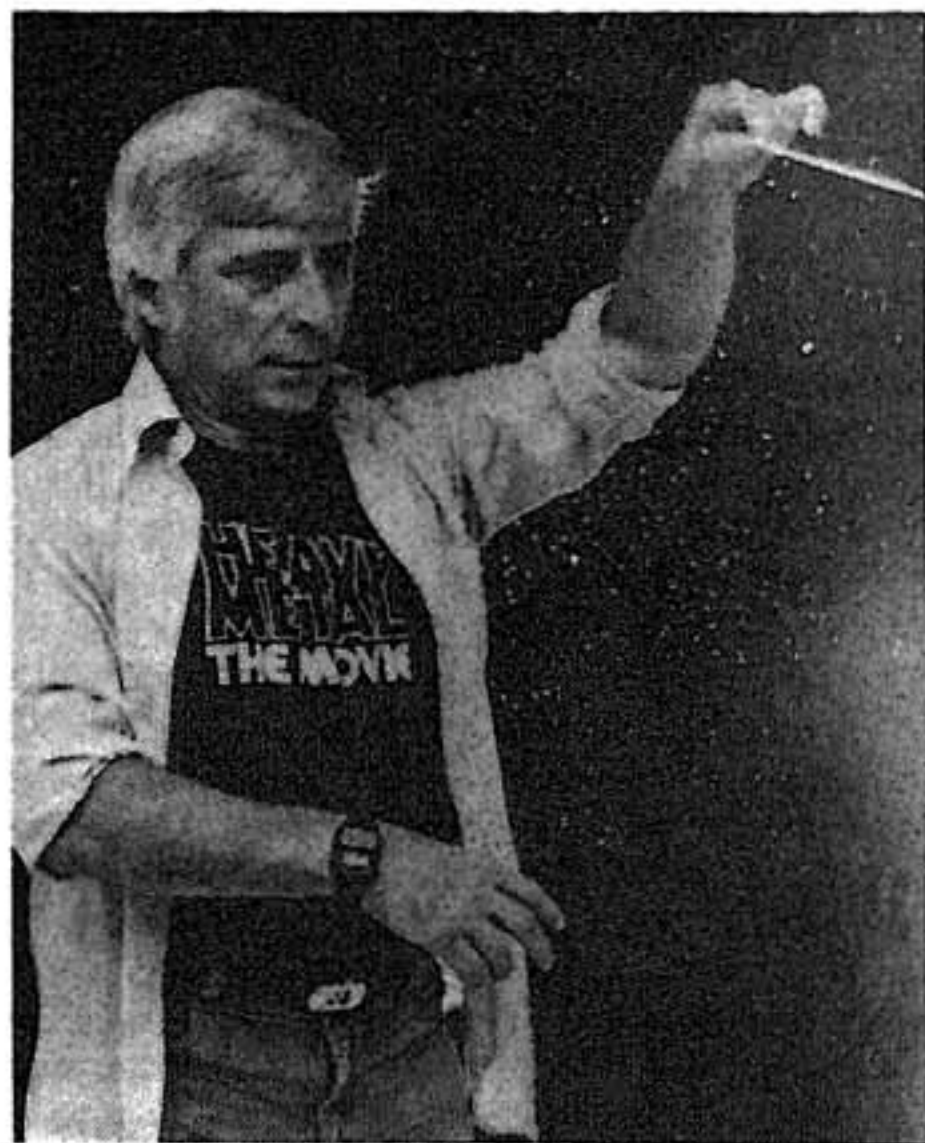
with the Royal Philharmonic. This is indeed a pity, for it was and still is a very unique score.

Later in 1980, Bernstein entered the realm of supernatural horror when he scored John Landis' *An American Werewolf in London*. Recorded by the Royal Philharmonic, Bernstein's music for this film was spare and sporadic, amounting to roughly seven minutes. The film also made extensive use of rock and roll songs, but unlike most instances where songs are piled indiscriminately into a film to sell records, their use in *American Werewolf* was carefully determined by the director in pre-production, so Bernstein was able to score around them. Bernstein's original score, while heard only in a few scenes, is tremendously powerful. The cue for David and Jack as they hike across the moors reflects their close friendship, yet is suffused with a faintly melancholy air, portending what is to come. Also effective are the frantic strings which accompany David's horrific nightmares as he dreams he is a wild beast hunting in the forest.

Although an album was released for *American Werewolf*, it turned out to be a gross, commercial insult. Certainly an effective album, representative of the film *could* have been put out, containing the songs and a suite derived from the score, but Casablanca Records instead sought out the questionable talents of Meco (a pop arranger best known for his tacky *Star Wars* mutilations) to arrange and produce an album entitled "Meco's Impressions of *An American Werewolf in London*," based on the songs and one theme from Bernstein's score. This is indeed a pity, seeing as it probably would have been less expensive just to use the real songs and have Bernstein arrange and record a suite.

In 1981, Bernstein mounted the podium before the Royal Philharmonic once again, with whom he recorded one of his greatest scores, *Heavy Metal: The Movie*. Considering the film title, it is surprising an original score (and an orchestral one at that) was commissioned at all. *Heavy Metal's* use of rock songs was originally to have

been thought-out dramatically, like *An American Werewolf in London*. However, entertainment executives decided to exploit the film as a way to sell millions of records, and the use of songs in *Heavy Metal* became misguided and indiscriminate. The finished film makes use of songs in several scenes where they do not work, but also makes effective use of the score, which makes a vital contribution in many instances.



Heavy Metal was an animated film, based on the *Heavy Metal* magazine noted for its fantasy and science fiction stories rife with graphic violence and naked women. The film is comprised of six vignettes, all linked together with a common plot element—a malevolent, god-like presence which resembles a glowing green ball. The Green Ball first appears to a young girl after its grisly murder of her father, and proceeds to show her (via the different vignettes) what devastation it has wrought among those who have encountered it.

The Green Ball is given voice in Bernstein's score with a malevolent, yet deceptively euphoric and dreamy eleven-note motif, most often sung by a wordless chorus. The first episode in *Heavy Metal*, "Harry Canyon," borrows heavily from *The Maltese Falcon*, with the Green Ball taking the place of the precious bird. (It even features an obese, Sydney Greenstreet-type alien who desires to possess the glowing green jewel). Bernstein's score for this episode harkens back to his work in the fifties, with the saxophone playing a large part, providing a seedy, jazz-tinted Film Noir atmosphere. [This segment is already inaccurate as a representation of the future because it features a New York taxi driver who speaks fluent English—LK.]

The next episode, "Den," is by far the most fun, and probably best captures the fantasies of every nerdy, intellectual teenager who reads *Heavy Metal* magazine. Den, a gawky, bespectacled 18 year-old (whose voice is supplied by John Candy) discovers a glowing, green ball-shaped meteor. The Green Ball whisks the unwitting Den to another world—a "Sword and Sandal" fantasy realm, where he finds himself transformed into a muscular Adonis with incredible physical strength and agility. Den rescues and falls in love with a beautiful woman, and ultimately becomes a gallant hero. But given the opportunity to possess the Green Ball with which he could return to Earth, he declines, proclaiming, "On Earth, I'm nobody, but here I'm Den."

The score is permitted to really open up in this segment, which is scored virtually wall-to-wall. Bernstein's score is heroic and swashbuckling,

containing some of his most invigorating adventure music. His theme for Den is appropriately heroic, with something of a superhero quality, befitting Den's becoming a kind of comic book hero. Bernstein uses this motif, most often voiced by brass, to string together a myriad of fight scenes and chases, culminating in a proud restatement of the theme at the finale.

The next episode involves the fiendish "Captain Stern," on trial for all manner of atrocious crimes committed against the Galactic Federation. All looks helpless for Stern (voiced by Eugene Levy), but he has paid-off a character witness and is confident he will get off. However, this witness recently took possession of a little, green marble-like jewel. The Green Ball causes the witness to mutate into a massive, green Hulk-like monster intent on killing Stern, but Stern ultimately outsmarts and destroys him. Bernstein's music for this segment does not amount to much. The mutation is effectively underscored, but rock songs soon take over and dominate the ensuing chase. It is possible Bernstein wrote a cue for this (and it certainly could have used original music), but the rock songs, while lending a gritty, aggressive feel, lack the emotional involvement which Bernstein could have provided.

One of Bernstein's most impressive cues was written for the next and most terrifying segment, "B-17." A bomber returning from a raid in Japan is attacked and most of the crew is killed, only to be resurrected as zombies by the Green Ball. The captain bails out just in time, only to land on an island of downed planes and be overcome by zombies who emerge from every wreckage. Sadly, none of Bernstein's score for the first half of this segment was used, having been replaced by rock songs. While the songs do lend an appropriate atmosphere to selected moments of the film (particularly as source music), their use here in lieu of specifically tailored underscoring is completely misguided (not to mention anachronistic, this being a story set in World War II) and totally robs the sequence of its desired intensity. Bernstein's music, a dark, propulsive cue for full orchestra and chorus (more fully heard on the score album) viscerally evokes the terror so badly needed during the air battle scenes.

"How Beautiful, How Dangerous" is a sophomore story concerning a meeting at the Pentagon which is disrupted by the arrival of a gigantic spaceship, manned by two imbecilic aliens and a small robot. A Pentagon secretary is accidentally brought aboard the ship, with whom the robot falls in love and asks to marry. Bernstein, however, was still able to compose a pleasantly romantic theme for this couple intent on overcoming their different backgrounds in order to become machine and wife.

Bernstein's score soars to epic proportions in the final episode, "Taarna," which centers on a female Tyrachian warrior woman who is summoned to save a civilization enslaved by the Green Ball. Taarna, astride her flying bird, combats the minions of the Green Ball, and sacrifices herself to finally destroy the Ball itself. Bernstein's music is rapturous and otherworldly, with Taarna personified by a sensuously lyrical theme featuring women's chorus (which is in fact the theme he originally wrote for *Saturn 3*). The music for this segment plays a particularly dominant role, where dialogue is kept to a minimum; in fact the main character never utters a single line, so the score, in a sense, serves as Taarna's voice. "Taarna" was also the first occasion on which Bernstein utilized the Ondes Martenot, an instrument which has since become almost a staple of his work.

At the climax, Taarna's defeat of the Green Ball ripples across time, back to the home of the young girl where the film began. The Green Ball destroyed, the young girl becomes the new Tyrachian, taking Taarna's place. Mounting her own bird, she flies off into the heavens, as orchestra and chorus crescendo in soaring triumph.

That Elmer Bernstein's score for *Heavy Metal* was given an album release seems almost miraculous, given the much-hyped use of rock songs in the film, and the desire to sell a million records. The score was well-represented on LP, on which the cues play with perfect fluidity. Unfortunately, this album, released by Full Moon/Asylum Records, has yet to appear as a CD. In fact, the film itself has yet to appear on video in the U.S., another unfortunate reason the score has not received the acclaim it deserves.

Bernstein's next science fiction outing was for an entirely forgettable pastiche of then-recent SF films, *Spacehunter: Adventures in the Forbidden Zone*, released in 1983. Riding entirely on the gimmick being shot in 3-D (which ironically rendered the film unwatchable), *Spacehunter* concerned an unkempt space salvage scavenger, Wolf (Peter Strauss) who attempts to rescue three women stranded on a wild and savage planet of mutants ruled by the evil Overdog McNabb (Michael Ironside). Along the way, he meets up with a feral teenage girl, Nikki (the perennially charmless Molly Ringwald, later to enjoy fleeting fame in several John Hughes films). Obviously, there wasn't much for Bernstein to work from, and he was also obstructed by nervous producers who desired a more straight-forward score. Bernstein provided a gutsy score in his inimitable western style, with a triumphant, brassy main theme. There is also a likably mischievous theme for Nikki, most often played by the Ondes Martenot. No album was released, although a good summation of the primary themes was written into the end title, which can be heard in the video release.

The following year Bernstein entered the realm of fantasy/horror again with *Ghostbusters*. Although *Ghostbusters* is rightly regarded as a comedy, elements of fantasy, science fiction and horror are also at work within the film. Ghosts, demonic possession, doors to other dimensions and a climax involving evil spirits trying to bring about the end of the world—all dealt with by parapsychologists who take to their work in the manner of garbage men—gave the composer plenty of creative opportunities. *Ghostbusters* is largely a *straight* score, completely ignoring the comedic absurdities which often appear on screen. The ghosts in particular are well-evoked by Bernstein, who drew eerie, vaporish strains from the Ondes Martenot, whose pure sound and smooth glissandi convey a feeling for ectoplasmic entities in a way more modern synthesizers could not. Unfortunately, Bernstein's score again saw no album release, except for two brief pieces he arranged from two principal themes for the album (which otherwise consisted of rock songs, again in the film only to be put on an album to sell millions of records).

In early 1985, Bernstein scored *The Black Cauldron*, his second animated feature, based on "The Chronicles of Prydain" five book series by Lloyd Alexander. The adaptation, however, was poor, and merely simplified the books into the clichéd plot of the young hero who must prove his worth by journeying to a dark castle where he confronts and destroys the monstrous villain trying to take over the world, finally living happily ever after with the princess. This being a Disney feature, the filmmakers went a step further in insulting the audience's intelligence with cutesy-looking characters and daft

voices (except for fine performances by John Hurt and Freddie Jones). Fortunately this was before Disney happened upon the formula of making all their animated features into pop musicals by You-know-who, so *The Black Cauldron* was one of the last animated Disney films to feature a score appropriate to the spirit of the story. Still, Bernstein's music was somewhat off-beat in its approach. Although a "sword and sorcery" faerie tale, influenced largely by Celtic mythology, Bernstein eschewed the traditional Romantic/Impressionistic approach which had hitherto been something of a standard for such stories. Instead, *The Black Cauldron* often has a distinctly American sound. Throughout the score, Bernstein's "Americana" side frequently surfaces, most obviously in the somewhat Copland-like theme for Gurgi and the theme for the hero, Taran, which Bernstein said "could sound sort of military." The three witches Taran encounters are given a Spanish flavor, in a Tango-like cue complete with castanets, while the more magical elements of the film were underscored with the

Ondes Martenot. Once again Bernstein's fresh and off-beat approach invested some flair into an otherwise mediocre film riddled with clichés. And fortunately, an album was released of this score, which Bernstein re-recorded with the Utah Symphony for Varèse Sarabande (available on CD on Varèse VCD 47241).

1989 saw Bernstein's next and most-recent SF film, *Slipstream*, which is one of his most overlooked scores, due to the film never having been released theatrically in the U.S. *Slipstream* concerns a future Earth where earthquakes have reconfigured all the major continents and the quality of life has been reduced to a more primitive level, with only a few lucky people able to get around in various types of aircraft. A runaway android is caught and eventually befriended by a bounty hunter, but both are being trailed by a ruthless policeman (played by Mark Hamill). All encounter strange societies and cults on their way through the "Slipstream," a continuous belt of wind which encircles the Earth. *Slipstream* attempted to be something

more imaginative and off-beat than the usual science fiction film, but is ultimately a failure, albeit a noble one. Bernstein's score, however, is an arresting success, within which one feels the exhilaration of flight, the terror of an insane world, and the emerging emotions of an android discovering his "humanity." Performed by the London Symphony Orchestra, supplemented by Ondes Martenot, solo soprano voice and soprano saxophone, the score does make the film worth viewing because, again—no album.

Elmer Bernstein's work in science fiction and fantasy films has been unique and often visionary. With so many other such scores having sought to imitate Jerry Goldsmith and John Williams, Bernstein's music for this genre remains underivative and uniquely individual, at once recognizable as his style, yet quite unlike his work in more earthbound genres. Hopefully, more filmmakers will call upon his talents for otherworldly adventures in years to come. •

WHY BRITAIN IS BEST

Many moons ago, I wrote in the letters page of the Ennio Morricone Society magazine, *Musica Sul Velluto*, an elaboration upon a remark I had made in a review of Signor Morricone's latest work, *City of Joy*, which he recorded partially in London and in Italy. In that review, I said that I didn't consider the Unione Musicisti di Roma, his usual band, to be that good an orchestra and it greatly disappointed me that Signor Morricone wouldn't work with anyone else unless he had to. I added in my letter that there are better orchestras around and that a man of his skills and talents should really be working with the likes of the London Symphony Orchestra, et al, as a matter of course. Naturally, I got rebuked!

It was in formulating a response to the rather unctuous remarks by one person that got me writing the following, leading me to make this opening comment: When it comes to the performance, recording and mixing of film scores, Britain is way ahead of any country you care to name. A very contentious comment, to be sure, but one I believe to be an apparent truth and, lest anyone think that I, being British, is somewhat biased a little, then let me say that I would probably think the same way were I Japanese, American, or whatever. So, taking three subjects in order of controversy, I will begin.

The Studios: This is as close as our closest rivals get. America has some lovely centers of recording, namely Evergreen Burbank, 20th Century Fox, and George Lucas' Skywalker Sound North, the last of which is purpose-built for major symphonic scores. France has some brilliant studios too, namely Studio de la Grand Armée, Studio Davout, and Studio Guillaume Tell, all in Paris (natch). British studios are every bit as good, although perhaps Olympic and CTS aren't as well suited to truly big scoring. (110 piece Sinfonia of London for *Batman*, done at CTS, was good, but could have had a bit more air.) The famous Abbey Road more than lives up to its reputation, however, and has been the scene of some absolutely tremendous recordings—even Shawn Murphy sounds good there! If that last statement doesn't convince you of the quality of British studios, then nothing will.

The Engineers: Here, the balance shifts quite a bit in our favor. With the absolutely greatest respect to Tim Boyle, John McClure, Claude Ermelin, Sergio Marcotulli and Brian Masterson, all of whom are brilliant, Britain is home to the finest mixers on the planet, such as Mike Ross, who's done some stellar work for Jerry

Goldsmith and Bruce Broughton, and Dick Lewzey, the control-board master at CTS, who has worked with John Barry. However, were I a composer, I'd want no one at the mixing board other than the great (but now sadly-missed) Eric Tomlinson. For many years the Chief Engineer at Anvil/Abbey Road, Tomlinson has produced some totally breathtaking sounds. *Brainstorm*, *Jesus of Nazareth*, *An American Tail*, *Return to Oz*, *The Boys from Brazil*, *Das Abenteuer von Baron Munchausen*, and *Brazil* are all testimonies to his skill at the board—unlike Morricone's Marcotulli, even his troughs, like *Batman* and *Robocop*, can be lived with. In 1989, he produced an absolutely beautiful recording of Basil Poledouris' score to *Farewell to the King*, a rich, luscious sound packed full of depth and sonority—even more impressive when you consider it was recorded in the "audio hell" of Hungary's Mafilm Studios. I am so sold on Tomlinson that I believe he could make a luscious symphonic recording in a shoebox. Also, do you know an engineer mad enough to record orchestra, choir and electronics direct to two track digital, and do it brilliantly, as Tomlinson did for James Horner's *Brainstorm*? Now you do.

The Orchestras: For the price they charge nowadays and the quality of the musicians, Britain has no competition in the field. Certainly in musical performance terms, Britain could perhaps be equaled by the very best continental orchestras (such as La Scala and the Vienna Philharmonic) and the Americans as well. However, owing to pressure from major British orchestras who feared that British musicians' union rules were losing them lucrative soundtracks, the union changed the three hour session rate from £150 to £110 in late 1991, after three orchestras, the London and Royal Philharmonics and the London Chamber Orchestra threatened to break away. This £110 can sometimes dip slightly lower, and that can include the re-use fee too, something you still have to pay in America, albeit for much less. Also, music is now issued in 24 minute chunks as opposed to 20 minute chunks previously. A recent example was Ryuichi Sakamoto's score *Wuthering Heights*, which utilized the Royal Philharmonic Orchestra. When I had a chat with the RPO's head of recordings, he told me that all their players got for working on the score was £104 for *everything*. On those terms, it's now the Americans and the good Europeans who are looking distinctly uncompetitive. In Paris, the three hour

A Personal Opinion by JAMES McLEAN

session comes to roughly £130, and I understand that these figures are roughly similar for Germany and Holland, whilst the Americans come in at a whopping £246. At those figures, now I know why they go to non-union orchestras like Seattle and Utah!

To elaborate a bit on the quality of the musicians, I truly feel we have the best players in the world. The aforementioned *Brainstorm* was performed with the LSO, the King's College Choir of Oxford, The Ambrosian Chorus and electronics—live to two-track! To the best of my knowledge, no other orchestra in Europe or America has done a similar feat, which certain engineers have intimated as being difficult because it's tough to get a proper sound balance on two-track machines when electronics are used. Horner and the LSO, however, sailed right through it! Our musicians' sight-reading skills and subservience to tempo are legendary. Also, composers like Jerry Goldsmith enjoy coming to Britain because of the friendliness of the musicians and their willingness to go the extra mile, with none of the attitude-copping of their American and European counterparts. I admit that Britain isn't exactly a hassle-free gig, however—if Maurice Jarre wanted to use his electronic ensemble with the RPO, he couldn't, as they aren't union members. Still, I could never visualize the Americans playing *Legend* or *Brazil* to the standards of the National Philharmonic, for example, although the Americans and Europeans have the potential. Are the Americans really worth twice the price of the NPO, LSO, etc?

That concludes my sermon, and I hope that I have impressed upon you the fact that if Britain isn't doing as many scores as it used to, then it isn't because our cats have all of a sudden gotten lousy, it speaks more of the power of the American Federation of Musicians, which, thanks to their "exclusivity deal" with the studios, gets them about 90% of the work. However, with the Union struggling to pay a rather hefty debt (estimated to be between \$25 and \$45 million) and the likes of Rupert "union-buster par excellence" Murdoch coming into the industry, I guess there's always hope. In any case, I'm sure Mr. Editor would love to hear your thoughts on the above topics....

Mr. Editor doesn't quite see the point of emphasizing national pride in recording studios. What is this, the Olympics? However, yes, by all means, responses to this article are welcome.

JOHN BEAL

THE ART (AND BUSINESS) OF SCORING TRAILERS: Interview Part II

by LUKAS KENDALL



John Beal is one of few composers specializing in music for trailers. A former composer for film (The Funhouse, Terror in the Isles) and television (Vega\$, Goodtime Girls, Happy Days, Chicago Story) he now subjects himself to the horrendous time frames and diverse requirements of scoring dozens, even hundreds of film trailers every year. (A recent project has been all those catchy Rising Sun ads.) We pick up our discussion from last issue (#35), and once again thank John for his time in discussing his profession.

Lukas Kendall: Do you sometimes work with the composer on the film?

John Beal: Rarely. When I can, I try to find out who the composer on the film is going to be. Most often, when I'm working on a project, it has not been scored yet. When we do teasers, we're dealing with dailies, and a lot of the time the composer has not even been signed. When I do the trailers within a month or two of the release of the film, the composer has usually been named, but has not started. There are some cases where the composer has been available to do the trailer, and they've done some fine work—David Newman on *Hoffa*, for example. James Newton Howard, I think, did one for *Falling Down*. Sometimes the composers are available, but sometimes they don't want to have anything to do with the marketing campaign. I've been in both situations. There have been times when I was doing a project and I wished that I could have done the trailer, because I wanted to be true to my score. On the other hand, the marketing people feel that oftentimes the score, as wonderful as it is, may not do what is desired to sell the project in two minutes. If I can find thematic material available—sometimes they'll have some early session work that I can listen to—I might say, that's a great theme, it just needs to be beefed up or accelerated to sell the project in two minutes. When I can do that, I will. If I know who the composer is and can talk the producers of the trailer and at the studio into allowing me to write in the style of that composer, I will do that, too, because I would like to be true to the audience, being a consumer who has felt ripped off many times by a false sound and feeling of a picture, when I go in expecting one type of picture and it ends up being something totally different. There were a couple of very intimate films which were scored with something extremely aggressive in the trailer, when in essence the film basically had a piano score. *Running on*

Empty was an example, years ago. It was basically a harmonica and strings score, very subtle and intimate, and they had me do a fairly aggressive trailer campaign for it, and it was probably necessary in order to get the sense of jeopardy and the chase going on across to an audience in a short piece of film.

LK: What are some of the techniques you use in order to sell a film in two minutes?

JB: There are some formulas that I've never really analyzed. There's basically a small start—unless you want that big, explosive shock a few frames in to get people's attention in the middle of a string of trailers—and a continuous building of density and motion until you get to the point where it's like piling on in a football game, still trying to leave room for dialogue and those big picture hits they like right now, the more drums the better. Invariably, we end on a low sustained note at the end, so that the audience has time to breathe a sigh of relief at what they've just been subjected to, and say, "Wow, that's a really great picture, I want to go see that." I'm sure there are other devices that composers could come up with, but at this point the marketing people haven't been able to accept much else except dead silence or a low pedal note at the end.

LK: Have you been able to get pretty far out on the trailers you've done on your own?

JB: You know, I've done so many they're starting to become a blur. It's like asking someone who writes 30 minutes a week for television which is his favorite cue. I'm constantly in forward motion; I have very little time to go back and listen. Occasionally when I'm putting a demo together of various styles I think might be appropriate for a project, I'll go back and discover something I wrote and say, hey, that was pretty hip! How'd I come up with that? The amazing thing about writing as fast as you have to for trailers—and it's not that the writing process is fast, two and a half minutes a day is a nice pace for any composer—is the amount of information you have to put into a two minute cue. It's the number of hits. You have 120 seconds of picture, let's say, and often there will be 140, 150 different picture cues that they want you to hit. To try to make that musical is pretty stressful. So occasionally I'll discover something I've written, a little four bar phrase, and say, gee, that would've made a wonderful theme for something else, but there's just no room to develop that.

Because it all has to be presented with synthesizers and samples prior to any final recording, you find yourself writing vertically rather than linearly, as fast as you can and sequencing stuff in. I haven't even had the chance to put pencil to paper in months. I end up having to play each part in as fast as I can and over the years of experience know that those parts will work together. It's as if I were composing and orchestrating on the fly. The amount of time it takes to write it on the page is about all the time you have left. So I just have found myself sequencing it directly in, then going back and cleaning parts up, checking for voice leading and making sure I haven't played in too pianistic a manner, that I'm paying attention to how the instruments actually sound and play.

LK: So many of these trailers will be recorded by live orchestras?

JB: It's getting to be more. There was a time when I would only do two or three with an orchestra a year, and now about 40% of the work I do is done with at least a partial orchestra, sometimes layered over samples for budgetary purposes. But I've done a number of projects with large orchestras. It's very satisfying. It's wonderful to get back in the studio with the people who make my music sound great. I don't think I have the right to say I can sequence in each style instrument and present each articulation and bowstroke and breath the way every professional player can do it. I just give it my best shot and hope that it will satisfy the producers and convince them that we need the big enough budget to get a fairly large orchestra.

LK: At the moment, how many other composers are there who specialize in trailers as you do?

JB: I only know of a couple who do it on a full time basis. There are many fine commercial writers and beginning composers who do an occasional trailer here or there. I don't know if it's official or not, but I've been told I'm the only composer in the world who specializes exclusively in trailers and marketing for film and television movies. There are many other talented composers who do other kinds of work—television, features, jingles, industrial films—who include trailers and marketing campaigns as part of their career schedule. I've been fortunate that ever since Gary Le Mel hooked me up with a trailer company in the mid-'70s to bail them out on a project, I went from doing a few trailers a year while doing television and low budget features, to the point where it took over about eight years ago and became 100% of my business. And now while not as financially rewarding or glamorous, it's certainly creatively rewarding, and allows us to be comfortable, has paid for the necessity of a roomful of synthesizers and samplers, and we'll be sending our son to college without a problem. So it's been a good career, one kicked off by the gracious support of people like Gary, Al Bart, Stan Milander, Charlie Ryan, and Richard Kraft.

LK: So, before you, what were people doing, were they licensing trailer music?

JB: Almost everything was tracked or licensed from other sources, there wasn't much originality in the choice of selections. The occasional trailer that was scored was done so because something didn't work, or it was a last minute situation where they couldn't find the rights to something. And again, there are some very fine composers who are what I call the middle range of composers, who aren't getting the pictures they deserve to be getting who are doing some of these trailers, and doing a fine job of them.

LK: I understand that on a teaser for *The Flintstones* you worked with John Williams?

JB: Not exactly. John was kind enough to record the tracks for the theme at the end of one of his *Jurassic Park* sessions. Then I re-did the vocal arrangements, recorded the vocals, mixed the project down, and added a little misdirection intro with heavy metal guitars at the beginning.

which will be fun. It'll be interesting to see if it does what it's supposed to do, which is make the audience think they're going to see one style of trailer, and have it turn out to be the theme for *The Flintstones*.

LK: You mentioned earlier the teaser as opposed to a trailer... now, that's like the earliest ad, a "Coming this Christmas" kind of thing?

JB: Right. One of the best teasers I've seen this year was the *Last Action Hero* teaser. They showed the characters on the set, and the window closed down on them, and Arnold said, "Not yet." The *Flintstones* teaser we just finished is an animatic trailer, and it simply says, "Coming next summer," or "Summer 1994 A.D."

LK: After a film has been running, I've noticed they'll sometimes do more trailers, but this time using the music from the film.

JB: It's interesting. For some projects, like *Patriot Games*, they ended up using my music for all the variations of the trailers. I think they cut 10 different television commercials, using various sections of the trailer I had written, and I thought the score for that picture was lovely. Again, I think it's a case of familiarity. They had gotten used to my music by that point, and didn't want to have to go with anything else, to make that work, and have it approved by all the various powers that be. They'll usually cut 8 to 10 different commercials, sometimes with the theme from the picture. When I did *JFK*, John was just at the beginning of his recording sessions. I heard two cues he had done, I wrote something similar, and they felt it wasn't big enough. Of course, at the time, all he had submitted were some pianistic things. So we finished that trailer, and when the TV campaign came on, they used a lovely theme from the picture, which I thought worked great.

LK: Prior to scoring trailers, you did some work television and films. How did you get interested in music and film scoring?

JB: I started playing at the age of ten, in a band that was fronted by Richard Bellis, who is finally getting recognition as a wonderful composer. I played drums all through school, and when I came back from Vietnam, went on the road as a drummer for various Las Vegas type acts, Johnny Mathis, Frankie Avalon, various people like that. I became a drummer-director, because oftentimes they couldn't afford a conductor and a drummer. So I started conducting from the drums, then I became a stand-up conductor, was forced into arranging because of the changes that occurred on the road all the time with the music, then forced into re-arranging and creating new material on the road. Then I started conducting for acts as they appeared on variety shows here in town, and realized that having grown up in Los Angeles and knowing musicians here, I was coming back in almost as an outsider to my own music community. I decided to stay in town, spent a number of years doing record arrangements for various artists, including Olivia Newton John, Gladys Knight, and B.B. King, and variety shows for various people. I helped Olivia Newton John do her first concert here in Los Angeles, did all of her arrangements and conducted her show, and while I was doing some records got called to do some low budget feature films. From the feature films I got calls to do television sitcoms and weekly series. I orchestrated a number of TV movies of the week and feature films for various people, including Fred Werner, Dominic Frontiere, and George Duning, who lived near my house as I was growing up and was friends with my parents. I did some ghost-writing for a number of people, and it was through the ghost-writing that I really began to

develop my chops as a film composer, which is what I had always wanted to do in the first place. I had decided I wanted to be a film composer probably at 14 or 15.

My career has been interesting, I've actually done things in reverse order. I started with features, as low budget as they were—the first feature I did was called *Zero to Sixty* (1978) for Darren McGavin, starring Joan Collins and the Hudson Brothers. Gary Le Mel signed me for that, when he was still at First Artists. From that I did a few trailers here and there, and then my agents got real excited about my career, and immediately plugged me into sitcoms. So we went from sitcoms to episodic television, and then back into some larger budget films, and at about that time we were at kind of an impasse. They wanted me to write a specific type of music so they could sell me as a certain style of composer. I wanted to write every kind of music available or known to man—as the contracts say, in this universe or any universe discovered hereafter—and trailers were starting to take off for me, so it was just a natural evolution back into the trailer business. But yeah, I did a season of *Vega\$*, a *Chicago Story*, *Eight Is Enough*, and *Good Time Girls*, and *Happy Days*, and some *Laverne and Shirley*s and all of those things. But I'm thoroughly enjoying what I'm doing now. It's much more like running a business, however, because I am doing all the things one does to get a business recognized, all the paperwork and letters and solicitation, all on my own. I don't think an agent could explain what it is I do.

I can't say how thrilled I was to see the request in your Questions section [FSM #30/31] for information about me. That individual should feel free to write in to you again and I will respond in whatever way I can. *The Funhouse* score (1981) has followed me around my whole life since writing it. People are constantly referring to it, and when they find out I wrote it, they say, "Oh, you're the guy who wrote that score, we studied that at UCLA." I've been amazed. It was an inexpensively done film, done for Mace Neufeld, who has now gone on to produce some wonderful films, of course hiring much more expensive and probably much more prolific composers than I. But at the time he was very excited with what I did, and in fact turned to his music supervisor and said "Why did we ask for Jerry Goldsmith, when here we have this guy for half the money?" But I've had letters from France and Chile and various parts of the world asking for copies of the score, or if it's going to be released, and hopefully it will be soon. It's possible my score for *Terror in the Aisles* will be released soon, too. I had the good fortune to write in the styles of I think 150 different pictures in that film, compiled together as the best of terror and suspense films. I got a chance to really dig back into the archives and see what people had done in the early days and what they're doing now. I had some wonderful help from Doug Timm and Joel Rosenbaum, and orchestration by Jack Hayes, which saved our life, because of the time frame on that. It was a case of more minutes of music than there are minutes of film because of all the overlays and side-by-side tracking. The last two reels of the film were redone the day before the recording session, so we had to make changes and get things finished, copied in London as we were recording the first section of the film. It was a definite panic and I had some wonderful help.

LK: I understand you're doing soundtrack recreations for *edel America* now, since I guess you've gotten so good at taking things down fast.

JB: I guess it comes naturally because it's part of what I have to do: understand the style of music that each of the composers is writing. I would

much prefer to go in and record their works again with a wonderful symphony orchestra, and have the privilege of conducting their fine works. But at this point, there are several people and companies who have asked me to do "sound-alikes" with restricted budgets, and I have discussed doing some work for them.

LK: Would you be willing to discuss some of what makes up the styles of these composers which you are often writing in or taking-down, perhaps in musical terms?

JB: I've never considered myself a technical person. I think basically all I do is render my impression of what it is I hear that evolves from the sonority of their orchestras. I couldn't tell you that they voiced a certain section of instruments in a certain way, or that they follow certain rules. I have friends who will call up and say, "Well, so-and-so always uses this kind of harp and flute run in this scale juxtaposed against the tonic." And I'll say, well, that's fine, but it's kind of what I think sounds good which works for me. It brings us back to *The Funhouse*. When I was at a party once, some college students came up and said they had been studying my work, and discovered that I used a certain formula for juxtaposing the two atonal melodies. They laid it out for me in very definite, mathematical terms. And I said, "Gee, I don't know, it just sounded good at the time." And they said, "We've decided you are this year's definitive twelve-tone composer, and you follow specific rules as laid out by George Trembley." And I said, "Oh, you mean the black keys over the white keys?" That's about what I was doing in the time I had, simply writing in poly-chords, in two keys at the same time. So, no, I don't sit down and analyze what those composers do, I respond to the emotions I experience when I listen to their works. We have many fine composers. We have, obviously, the famous and well-known, high visibility composers, but we have a lot of composers who are unfortunately out of work because we have two kinds of budgets these days, the garage budget and the huge budget. There doesn't seem to be much in the middle, and a lot of talented composers are not working or forced to take lesser projects than I feel they are qualified to do. Or, in some cases, they're simply moving out of town.

LK: I must say, you've certainly found a productive niche for yourself.

JB: Well, it's an incredibly pressured environment, and it's not for the faint of heart. One of the odd things that occurs is that people say "How come you're not doing more features?" First of all, the time this takes, it's become a full time business. (One of the funny things that happens about features is that quite often, the producers will play my trailer music for the composer on the film once he becomes hired, and say, "This is the kind of music we want.") When I was doing television, I was told I couldn't do feature films because that required much more sensitivity. When I was doing features, I was told I couldn't do television because I couldn't work in that speed and time-frame, even though I had previously worked in television. Now that I'm in trailers, I'm told I'm not appropriate for television or features, because I only work in advertising. I was told by my agent once that he had been told by a producer that I was too old to write contemporary music, and too young to write a classically-oriented score. And that's one of the satisfactions that trailer music gives me, that I get the chance to write so many different styles of music. It's been kind of an adventure, and a lot of fun.

LISTENING TO MUSIC WITHOUT BEING A MUSICIAN

SOME HELP FOR THE NON-MUSICIAN IN GETTING MORE OUT OF FILM MUSIC

by DOUGLASS FAKE



Music is a language having a variety of sounds, terminology, phrases, thoughts both simple and complex, and ideas that can communicate specific messages. Like any foreign language, an ability to speak, read and write it becomes an asset. But music is primarily aural and full of intangibles, allowing even the most musically illiterate listeners to savor and enjoy, turn and wince as they feel.

With some musical knowledge, however, the listener can understand, appreciate, and even be moved by some of the ideas a composer presents. One can notice how a melody undergoes permutations, how certain notes contain subtle, inner ideas, and how chord progressions can relate to those ideas. For example, everyone can enjoy the musical brilliance of Jerry Goldsmith's *Papillon*, but recognizing that a brief ten-note idea in low flutes during "The Hospital" becomes the basis for the entire "End Title" adds an extra dimension. Turning to Goldsmith for a second example, listen to the very opening of *Logan's Run*. The rolling low electronic figure isn't just a sound, but actually a rapid quote of the six-note motif that soon follows in trumpets. Further listening reveals this to be a primary theme, used everywhere from a bass trombone line in a portion of "The Sun" to a bridge passage for flute leading to the love theme in "The Monument."

In order to understand the above observations, one has to sift through the terminology thrown at the reader, and there are a very limited number of musical terms used. Album liner notes and related articles frequently introduce musical terms that many listeners will not understand. Used in reference to an unfamiliar language like music, listeners will understandably have frustrations.

Presented here are explanations and ideas that may help you get more out of the music. Keep in mind this very basic approach can create awkward sentences, and can confuse instead of clarify. Blame the writer. Discussing myriad terms in music while keeping the reader awake is a talent for textbook authors, not myself. That said, here goes, in more or less a random fashion.

Think of music as having three major components—melody, harmony, and rhythm. Obviously there are more, especially in contemporary music, but we have to start somewhere.

An important melody can be described as the main or primary theme. Often, another melody will be present, not quite as important, and it can be labeled the secondary theme. Sometimes one melody can be used simultaneously with another, termed a counter melody because it shares importance with the melody heard above it. Melodies can be characterized by wide intervals (spaces between the notes), such as what Hugo Friedhofer created for the main theme in *The*

Best Years of Our Lives, or they can be primarily diatonic (where each note moves basically one step at a time upwards or downwards) as in the main theme Jerry Goldsmith wrote for *The Blue Max*. Harmony refers to chords (two or more notes stacked on top of each other) that accompany these melodies and can include progressions (a series of chords) of various durations. Harmonies can be pleasing or dissonant, in major ("happy") keys or minor ("sad") keys. Often the harmonies used by a composer are what creates a unique style. Rhythm not only refers to drums and percussion but to the forward motion of all aspects of music. While often heard in the bass line of music, rhythms can be utilized virtually anywhere, in any instrument, in any pattern. Within that broad definition, one will find various terms like ostinato (a repeating figure), and so forth.

Combined together, these elements fashion and color music. Further color comes from the choice of instruments to perform, ranging from a solo piano or guitar up to those 100-piece orchestras. Yet more color comes from the way an instrument is manipulated to produce sounds, such as when a violin plays by plucking the strings with fingers (pizzicato) or when a trombone player slides from one note to another (glissando) and the like.

Within these basic ingredients comes an assortment of devices available to the composer. In the earlier days of classical composition rules were set in place that composers had to follow. While rules today can be thrown to the wind, there are many devices, such as cadences (final chords in a progression) that are still often rooted in very traditional ideas. Listeners will often see the terms key, key center, and tonality. In classical music these refer to the actual key in which the composition has been written, defined as such by the opening and closing chord of the piece (hence titles like "Symphony in F Major" or "Concerto in C minor"). While much contemporary music has dispensed with formally assigned keys, they are still often used.

One related term, atonal, is often used improperly. While frequently used to describe dissonant music, it actually refers simply to the absence of a tonality (strong key center) and can utilize non-dissonant devices. Christopher Young's powerful score for *Hellraiser* is often incorrectly tagged as an atonal work. While it certainly utilizes some severe harmonies, it also includes some very tonal, classically structured material. Young's particular use of shifting major and minor chords throughout keep the listener from finding a strict key center, but keep the work well within the bounds of tonality.

Frequently placed in this family (and equally misunderstood) are the terms serial music and twelve-tone music. Those terms apply to a strict rule requiring the usage of all twelve different notes (A, A sharp/B flat, B, C, C sharp/D flat etc. up to G sharp/A flat) at least once before any of them can be repeated. Again, these rules do not guarantee dissonance but are musical structures associated with an advanced harmonic and melodic language wherein dissonance is commonplace. Leonard Rosenman was the first major composer to apply this advanced form of composition to film music with his score to *East of Eden* in 1955. While much of the score is quite tonal, warm and melodic (the themes for the Salinas valley and the love theme for Cal and Abra), there are some intense passages utilizing

strict serial form, a musical language pretty remote from what audiences were accustomed to at the time.

Two relatives here include bitonal and polytonal music, referring to music with two or more key centers, or using two or more chords simultaneously. Alex North's *Spartacus* provides a great example of the use of bitonal chords, particularly in the use of more complex harmonies than traditional triads (i.e. three-note chords). With *Spartacus*, the closing harmonies include such complexities as an "a minor" chord combined with an "A-flat Major" chord. While not a traditional harmony, when voiced in a certain fashion it becomes quite an impressive chord. (Voicing is the assignment of notes to different instruments.) The score utilizes the bitonal approach to harmony throughout, certainly unique in most of the films that spotlighted life in ancient Rome.

The term motif (or motive) is associated with melody, but generally refers to more of a fragment of a melody than something fully developed. Some composers generally create full melodies and work particular harmonies or rhythms under them, writing several different melodies for variety, such as John Barry did for *Dances with Wolves*. Jerry Goldsmith often creates a smaller motif that can be used in a variety of ways, sometimes by itself and sometimes extended with more notes to become a full melody. In his score for *The Challenge*, Goldsmith wrote a five-note "motif" heard at the beginning of the score and used throughout for the Japan locales. In the action cues he often placed that same motif in the lower instruments (usually trombones) as a rhythm against other material. And in later parts of the film that same motif became the first five notes of a longer love theme. Turning this idea inside-out, Goldsmith basically created a single theme for his landmark *Islands in the Stream* score and fashioned smaller motifs from that theme to work with throughout the remainder of the score.

The words "modal" and "mode" appear frequently. In music there are several modes, defined basically by any given note and its corresponding scale (ascending series of eight consecutive notes) and labeled as dorian, lydian, mixolydian, and so on. Sometimes the resulting sounds have strong ethnic or folk flavors. Miklós Rózsa frequently employed various modes in his music, often with a Hungarian source befitting his origins.

Music also has forms or styles that have specific names such as the passacaglia or the fugue. With the passacaglia one will usually find a recurring bass line upon which increasing layers of material are developed. The fugue is a strict form in which a melody begins, usually in the bass, plays to a point at which a new voice enters on the exact same melody at an interval five notes above this first bass line, all the while the initial melody moves onto new ideas, and so forth. More rules.

In a future article we can take a glimpse at individual trademarks and signatures of various composers, identifying techniques they utilize to create individual styles.

With this rather brief excursion into the most basic rudiments of musical structure perhaps you can take another listen to *Jaws* and find John Williams expressing a lot of terrific ideas with a language difficult to understand, but so easy to appreciate.

Hopefully to Be Continued...

THE DON BLACK SONGBOOK

After many weeks of frustrating delay, Play It Again is proud to announce the availability of the Don Black Songbook! The CD contains 22 of Black's best songs, on which he collaborated with Sir Andrew Lloyd Webber, John Barry, Elmer Bernstein, Quincy Jones and others.

The CD booklet contains a potted Don Black biography, and there are photos of rare album sleeves as well as of the lyricist with some of his partners. The music includes songs by Marti Webb, Michael Crawford, Matt Munro, Lulu & Adam Faith.

The CD should be available at all good stores now, but in the event of any difficulty, please write for details of cost to:

Play It Again, 2 Merchants Court, Rownham Mead, Hotwells, Bristol BS8 4YF, England.



FILM SCORE MONTHLY BACKISSUES

The problem with offering backissues of *Film Score Monthly* is that FSM was not always as it is today, and in fact was only titled *Film Score Monthly* starting with issue #22. Prior to that, FSM was called the STC newsletter ("SoundTrack Club") or the SCL newsletter ("Soundtrack Correspondence List"). So while this is technically issue #36/37, FSM has only been similar in content to this issue (and rarely at this length) for roughly a year. Nevertheless, all issues are available, the earlier ones in groups, the later ones individually. In the US, please pay by cash, check or money order; internationally, pay by international money or postal order, or American cash. Postage is free. Send orders to Lukas Kendall, Box 1554, Amherst College, Amherst MA 01002-5000.

SCL issues 1-8 - These are truly embarrassing. I don't know why I still make them available. The quality is awful (there were only 15 readers at the time). Nevertheless, one thing about soundtrack collectors is that you guys tend to be completists. So, these eight issues (23 pages total) are available as a package for **\$3**

SCL issues 9-14 - During these issues the newsletter expanded a bit, though quality still fluctuated—keep in mind that when I did these, I had none of the resources I have now, and relied mostly on second-hand info. These issues probably put too much emphasis on new CDs and the summer movies. Features include numerous reviews, some poor, home-made filmographies/discographies, and various reader contributions. These six newsletters (43 pages total): **\$6**

STC issues 15-21 - These are a little better, but still pretty inferior. Issues have reader ads, CD reviews, various news and info, concert lists, "collector corner" columns (beginning #18), etc. All seven newsletters (56 pages total) are available for **\$9**.

Film Score Monthly issues 22-present - These are the current issues of *Film Score Monthly*. They're pretty good and contain various information and articles of interest. They are available individually at the below prices. Or, what the heck, take them all for **\$25** (228 pages total) and save four bucks. There has to be at least \$25 worth of information in them:

FSM #22—June 1992—8 pages. Contains regular features (news, concerts, Collector's Corner, reader ads, CD reviews, mail bag) and "Ask Jay Chattaway." **\$1.50**

FSM #23—July 1992—20 pages. Features on Cliff Eidelman and Jonathan Sheffer, numerous articles, more collector interest pieces, and seven pages of SCORE, mostly reviews of summer scores. **\$2.50**

FSM #24—August 1992—8 pages. Features a list of 1992 Emmy nominations, all the usual features, and lots of reviews of mid-summer CD releases. **\$1.50**

FSM #25—September 1992—24 pages. Features a 7 page "Scoring for Television" section, with Hoyt Curtin, Ron Jones, and Fred Mollin; articles on record collecting, silent film music, John Corigliano's *Revolution*, and more; all the usual FSM features; plus reviews and a report of what was going on with Varèse Sarabande at the time. **\$2.50**

FSM #26—October 1992—12 pages. Has usual features, extensive reviews of new releases, an article on the Bay Cities Jerry Fielding CDs, an article on Marc Shaiman, and more. **\$2**

FSM #27—November 1992—12 pages. Has regular features (news, reader ads, collector's corner, CD reviews, Mail Bag letters, etc.) along with book reviews, a report of the 10/92 SPFM conference, and articles on the Full Moon and Mainstream CDs. **\$2**

FSM #28—December 1992—12 pages. Has: regular features (with 4 pages of reviews of new CDs), the first "questions" column, book reviews, articles on the Narada and Play It Again CDs, Mail Bag letters, and Scoring the Silent Film, Part 2. **\$2**

FSM #29—January 1993—8 pages. Has: regular features (minus reader ads), book reviews, and articles on *Hoffa* and the scores to the films of the books of E.M. Forster. **\$1.50**

FSM #30/31—February/March 1993—64 pages. Has interviews with Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, and more; Collector interest articles on the secondary market, Ennio Morricone soundtracks, the Elmer Bernstein FMC LPs, and more; New CD reviews as well as a wrap-up of 1992; plus all the regular features. **\$4**

FSM #32—April 1993—16 pages. Has regular features (news, CD reviews, Mail Bag, Collector's Corner, Questions, Recordman, concerts, LP Oddities), article on temp-tracking *Matinee* by film editor Marshall Harvey, SPFM '93 Conference Report Pt 1, lots of reviews and an angry editorial about *Star Trek*. **\$2.50**

FSM #33—May 1993—12 pages. Has regular features, book reviews, articles on classical & film connection. **\$2**

FSM #34—June 1993—16 pages. Has regular features; Goldsmith dinner report; features on orchestrators & what they do, *Lost in Space*, and Herrmann; review spotlights on Chris Young, *Pinocchio*, and scores to Bruce Lee films. **\$2.50**

FSM #35—July 1993—16 pages. Has regular features; tribute to David Kraft; John Beal interview part I; articles on scores vs. songs and Herrmann Christmas operas; more of the same. **\$2.50**

BOOK REVIEW

by ROBERT HUBBARD

FILM SCORE: THE ART AND CRAFT OF MOVIE MUSIC • TONY THOMAS

ISBN 1-880-756-01-3, Riverwood Press, Burbank, CA 1991, 340pp.

Film Score: The Art and Craft of Movie Music is a revised and expanded reissue of Thomas' earlier work, *Film Score: The View from the Podium*. In *Music from the Movies*, Thomas provided a general and anecdotal look at composers and highlights of their careers. *Film Score* functions as a forum for 25 composers, from Aaron Copland to John Williams, to present their own views about their profession and its future.

Thomas specifically says that his purpose in compiling the book is to "state the case for film composition." In the opening chapter, "Scoring Pictures," he briefly discusses the problems that composers have faced in the industry. He focuses on two factors that consistently come into play—snobism and ignorance. In America, film music has never been considered a "serious" art form. While composers such as Prokofiev, Shostakovich and Walton were able to move back and forth between concert and film work with no qualms of damage to their "serious" reputations, the majority of American composers have not been as fortunate. Most music for film has been

long condemned as a lesser cousin of the concert hall, and has not gotten respect from critics or those in the executive branches of the industry.

Although the field has gradually acquired more respect and notice from the concert hall crowd (witness the increase of film music in concerts and the recordings of concert works by film composers), and audiences have become more sophisticated in recognizing the importance of music, obstacles still exist. The composer, by and large, still remains the most expendable member of the production process. Scores can be thrown out of a film for almost any reason—to increase the film's profitability by substituting a more marketable soundtrack, to satisfy the whims of a studio executive, etc. And there still exists in America that subtle dichotomy that places one form of music as superior to the other; with the possible exception of John Corigliano, who can accommodate both the worlds of concerts and film without critics assaulting his reputation.

The views of the 25 composers featured in the book are solicited from their own writings and from interviews with Thomas. The topics discussed are varied. Regarding the importance of the composer's involvement on a project, several, such as Elmer Bernstein, Miklós Rózsa, and Dimitri Tiomkin, suggest that composers should

be involved at the start of production, so the concepts can develop along with the film. John Addison and Jerry Fielding prefer composers not to be involved at that stage, stating that a composer usually can bring a fresher perspective not by being as directly involved in pre-production. Fred Steiner talks about the need to formulate a theory or philosophy of music for motion pictures, allowing the possibility that the literature of film music may yield the equivalent of an Eisenstein, Bazin or Kracauer. The piece by Alfred Newman details the special problems in adapting musical shows to the screen.

The price of the book is \$19.95, making it affordable to those looking for quality literature on the subject. One can hope for a similar volume in the future, featuring present day composers who are now prominent (i.e. Chris Young, Danny Elfman, Michael Kamen, etc.)

Though literature on movie music may seem sparse, a number of books on the subject do exist. A list of some of them can be found in *The Soundtrack Club Handbook*, write to the address on page one if you don't have a free copy. Many of these books can be ordered from the Samuel French Theater and Film Bookshop, 7623 Sunset Blvd, Hollywood CA 90046, phone: 213-876-0570.

THE ART OF BORROWING:

REASONS WHY A COMPOSER CHOOSES TO PLAGIARIZE, PART I

by MARK J. DURNFORD



Film composers have often been accused of plagiarism, not just in this publication, but in others, too. Let me use an example from *Soundtrack!* (issue #34, pp. 19-20) where Rob Allison reviews James Horner's score to *Glory*:

"To Horner's credit, he has produced a richly textured and developed score that enhances and expands upon the tragedy, dignity and heroism in the story of the 54th Massachusetts regiment. To his discredit, he has resorted to borrowing to do it, and the most significant of his enlisted men goes uncredited on the album—a certain Sergei Prokofiev. The composer is well known for the liberal interjection of classical pieces in his scores but his use of part of Prokofiev's score to *Ivan the Terrible* as the foundation to *Glory*'s main theme is brazen even by his standards."

Why do film composers plagiarize, that is, "resort to borrowing," to use reviewer Rob Allison's expression above? The initial reaction would be to accuse them of stealing and then to denounce them as composers of no real talent. Suppose, however, these same composers did produce a healthy crop of original work? James Horner, for example, has produced an incredible amount of work over the last decade (somewhere in the region of 80 film scores since the late 1970's) and a lot of his work is highly original. The comments mentioned above by Rob Allison, however, are not far from the truth. James Horner has, in some of his scores, used material derived from another source. In *Glory* (1990) for example, he uses not only Prokofiev's music but, if you listen carefully, derivatives of the music of Ralph Vaughan Williams ("Fantasia on a Theme by Thomas Tallis") and Carl Orff ("O Fortuna" from "Carmina Burana"). In at least three films,

Homer has used Aram Khachaturian's "Ballet Suite Gayane": in *Aliens* (1986), in *Project X* (1987), and in *Patriot Games* (1992). (It is ironic that *Aliens* was nominated for Best Original Score at the Academy Awards!) Bartok's "The Wooden Prince" can be heard in *The Land Before Time* (1988) and there are references to Leonard Bernstein's *West Side Story* and Aaron Copland's *Rodeo* in *An American Tail 2: Fievel Goes West* (1992). [In the case of *An American Tail 2*, Horner had originally based some of his music too closely on Bernstein's rumble music from *West Side Story*, and had to rescore it. He reportedly had to do the Carmina Burana-type music from *Glory* more than once, as well. He took everything but the kitchen sink for *Honey, I Shrunk the Kids*, most notably Nino Rota's *Amarcord* and Raymond Scott's "Powerhouse," which had repercussions too sensitive to go into here—L.K.] Whilst these examples are many, the question is: why do some film composers plagiarize and "resort to borrowing"? I feel that there are a number of good, valid reasons for this, four of which I will outline.

First of all, one of the objectives of the composer is to learn. Many will contend this suggestion; the main objective of the composer is of course to write music. My feeling, however, is that everything in life constitutes a learning process and a lot can be learned through the craft of composing. The skills of composition and its various facets of harmony and orchestration are not usually things that are learned in a classroom and then put to use in an original work. They are learned over a long period of time, often by trial and error and often by examining the compositions of others and seeing how they were produced. By looking at the works of other composers, be they Khachaturian, Vaughan Williams or Bartok, and by imitating them, whether it is their style of orchestration or a parody of a particular work, a composer will be able to develop his or her own compositional skills. It is often quite easy to trace a person's musical development and even their influences by examining their work historically.

Second, because the composer has no say. What do I mean by this? Simply that composers have very little control over the music that they write for a film. When a composer is hired to write the score for a film can he or she do exactly what he or she wants? Is it their film? Of course not! The director and producer temp track a film with the kind of music they want, not what the composer wants. This means that the composer is to a great extent at the mercy of the filmmakers. (And understandably so—it's their film!) This was brought to my attention quite forcefully in the September 1992 issue of *Soundtrack!* (#43, p. 13) which included an interview with Bill Conti where he made some comments regarding his own plagiaristic score to *The Right Stuff* (1984). This film won four Academy Awards, including Best Original Score, yet it included music that was undeniably based on Gustav Holst's "The Planets." In the interview he spoke at length regarding what the director of the film, Philip Kaufman, wanted him to do musically.

Regarding the temp track, Conti says: "He had Holst in there, and he says 'I really like this.' I said 'Well, so do I, it's great—buy it!' He says, 'No, no, no—try something.' That's a six minute cue, I did try something. When I did it, people were applauding—the musicians. The producers and Phil (Kaufman) hated it. He says, 'It's not close enough, it's not the Holst.' I say, 'I know it's not. It's another way to do it.' He wants me to get closer to Holst, so I wrote another six minute cue that was closer to Holst. It's not close enough. Then I wrote a third one. I did the cue three times. For six minutes I wrote eighteen minutes of music. The third one that I did I said 'You have to credit Holst, because this is now called plagiarism.'" These comments well illustrate the plight of the film composer and also help explain one reason why many plagiarize: because, ultimately, they have to please the director and the producers of the film. As the film composer Roman Vlad once stated in the book *The Technique of Film Music* (co-written by Roger Manvell and John Huntley, 1957, revised and enlarged by Richard Arnell and Peter Day, 1975, page 221): "The real creator of a film, in my opinion, is the director; I always try to compose the music which he would were he a composer."

Third, plagiarism may result from a lack of time. Many film producers and directors do not appreciate how long it takes to compose music for a film. There are many aspects to this. First, the composer has to examine the film carefully, usually with the director, to "spot" the film—that is, to see when and where the music should appear as underscore in the film. Next, he or she goes away and composes the music. There is no waiting for inspiration, they just have to go and do it. With all the themes and motifs prepared, he or she go back to the director and the producers to see if they like them. It this is the case then there is the laborious task of writing out the music. Whether or not the composer orchestrates his own music, he has to physically write out something sufficient for the orchestrators and copyists to work from to prepare the music for the musicians. This takes a lot of time.

Fourth, because for some reason the film demands it. In a future article, I will use as an example the film *Die Hard* and concentrate specifically on Michael Kamen's score for which he "resorted to borrowing" from Ludwig van Beethoven.

To Be Continued, Eventually...

CLASSICAL CONNECTIONS: SOME MORE THOUGHTS

by ROSS CARE

I know classical music quite well, and have always been amazed and interested by its "interplay" with film and pop music. I'm also a composer, and as such can perhaps offer some functional perspectives on classical "borrowing." Film and theater scoring is probably the only compositional field in which you're sometimes *supposed* to sound like someone else. I do a lot of scoring for theater and sometimes for short films and videos. The schedules for each usually run from urgent to hysterical. This is hardly news, but laymen (and critics) who have never been involved in the usually harrowing creative process of pulling together a show or a film score under a tight deadline probably have little understanding of what it's like. If a director or producer can give you a clear picture of the desired "sound," even by citing another composer's style, it can be extremely helpful. And, more importantly (at least to the composer) if the director is musically aware enough to offer concrete suggestions (as some admittedly aren't), you are being paid to provide the sound he or she wants.

As far as criticism and writing reviews go, I've both reviewed and been reviewed, and the latter has evoked the predictable feelings of pain and irritation. (I sometimes think theater reviewers should be forced at least once to spend months, sometimes years, creating and putting up a show before they are unleashed as critics!) Personally, I prefer to review established works with which I can deal in a positive fashion.

I've always thought John Williams to be basically a derivative composer, but on the other hand, if *Star Wars* sounds like *Kings Row*, "The Rite of Spring," and the "Mars" movement from "The Planets," et al., it's probably because that's what Lucas wanted. Ditto for Williams' pilfering Prokofiev, mainly the 5th Symphony, for *The Fury*, and for Goldsmith evoking Richard Strauss ("Rosenkavalier") for *The Boys From Brazil*. I don't know about Elfman snitching from the first movement of Ravel's "Rapsodie Espagnole" for the end title of one of his countless recent scores (for one of the countless recent King adaptations, I think). So, on the other hand, yes, sometimes film composers (like all composers) just unconsciously or deliberately rip-off or "absorb" the classics.

I don't quite know what to think of Andrew Derrett's comment "Who really cares if one piece of music sounds similar to another?" ("Opinion/Essay," Feb/Mar '93). As a composer, I do, but hey, it happens and will continue to happen. The '90s have unleashed a flood of music—records, film, TV—but composers still only have twelve notes with which to work (and most of them still only use eight). And don't forget, film music is functional music, perhaps not created to be critiqued with the same standards as

concert "art-for-art's-sake" music. I'm sure there must still be a purist school of thought somewhere that thinks film music should not be dealt with (or even listened to) outside the context of the film for which it was written (but this would be anti-capitalistic).

But to return to the classical connection, sometimes film composers can also adapt certain styles with originality and integrity, as Richard Rodney Bennett subtly adapted the sustained modal harmonies of Vaughan Williams' 3rd Symphony, the "Pastoral," for *Far From the Madding Crowd* and managed to create an original (and gorgeous) score in the process. And even before *Star Wars*, Holst's atmospheric "The Planets" exerted a big influence on film composers. Even Herrmann, who knew the classics from a lifetime of conducting them, rewrote the "Neptune the Mystic" movement a couple of times. But since Darth Vader, of course, the "Mars" sound has become obligatory for space operas.

Sometimes classical sources are even acknowledged, i.e. Morricone's distinctive use of the "Aquarium" movement from Saint-Saens' "Carnival of the Animals" in *Days of Heaven*. Sometimes they are heard as direct, obvious and sometimes meaningful quotes. Friedhofer makes ironic use of the heroic "Valhalla" motif from Wagner's "Ring" cycle in *The Young Lions*. Perhaps the most bizarre and ironic integration of classical themes and subject matter is Alfred Newman's use of motifs from Wagner's "Parsival," an opera considered by some to have anti-Semitic overtones (Wagner certainly did!) into his deeply moving score for *The Diary of Anne Frank*.

Some composers, such as Bernard Herrmann, Alex North, Elmer Bernstein, Henry Mancini, and John Barry have managed to balance an original and highly personal sound with the brutal commercial demands of the film business. (And, of course, it is a business, now more than ever.) But for whatever reasons, strong personal style seems to have evaporated in the tight, generic, and often high-tech sound of film scoring in the '90s.

As far as the fusion of pop and classical goes, it also seems to have been more prevalent in the recent past. Ray Manzarek (of The Doors) re-recorded Orff's "Carmina Burana" with its now-ubiquitous opening chorus ("O Fortuna"), and, more bizarrely, Barbara Streisand (!) recorded, and quite well, one of the "Carmina" arias (on "Classical Barbara"). EL&P also recorded Aaron Copland's "Fanfare for the Common Man" and Moussorgsky's "Pictures At an Exhibition." Copland, in turn, influenced just about every Western and "Americana" film score ever writ-

ten, and of course wrote classic scores for *Our Town*, *The Red Pony*, and other films. John Green adapted Copland's "El Salon Mexico" for *Fiesta*, an MGM Esther Williams musical, and classical composers and performers often appeared and even acted for MGM as well, including John Ford's composer, Richard Hageman, best-known for his art songs, who appears with Liz Taylor in the soapy (but great) classical music melodrama *Rhapsody*. The classical connection can get *real* bizarre.

And of course it was common practice to integrate classical music into early film scores, mainly in the 1930s, a technique carried over from the pastiche scoring of silent films. I think Newman also used passages from Schubert's "Unfinished" Symphony among his own themes for *Wuthering Heights*. Stothart slips classical quotes into *The Wizard of Oz* and many other scores. *Dracula* (the original) used the plaintive main theme from Tchaikovsky's "Swan Lake" ballet as its main title, as did *The Mummy*. Animation composers were *always* quoting and parodying the classics, as well as their respective studios' song catalogs.

Film scoring in the '30s and '40s was very influenced by the European classical tradition, German/Viennese in the case of Warner Bros. and most other studios, and French (mostly Ravel and the other Impressionists) in the case of MGM, especially in the MGM musical sound. Composers such as Respighi, Richard Strauss, and Ravel were highly influential and many of their scores seem like mega-soundtracks, and are probably accessible to anyone who appreciates film music. In Europe, the division between classical and film music has always been less rigid than in the States, and classical composers such as Auric, Vaughan Williams, and many others worked in films. About the only composer to successfully alternate today is Britain's Richard Rodney Bennett, though men like Rózsa and Herrmann also wrote concert music.

In the U.S., composers like Hugo Friedhofer, North, and Bernstein brought a fresh, distinctively American sound to film scoring in the last of its Golden Age, the '50s and early '60s, but even this, in turn, was in the tradition of American classical romanticists such as Copland, Samuel Barber, David Diamond, Howard Hanson, and Ned Rorem, who were in turn influenced by the French school of modern music. And so, the beat goes on....

Further comments and articles on the connection between film music and classical music are welcome. It's important for people on both sides to realize the obvious links between the two. -LK

DAVID AMRAM: A RELUCTANT FILM COMPOSER

by CARLOS RAFAEL CAMUÑAS

The name David Amram is not usually associated with film music. He is better known as a concert hall composer and as one of the few jazz musicians who improvise on the French horn. But his name also appears in the music credits of four important films of the 1960s: *Splendor in the Grass* (1961), *The Young Savages* (1961), *The Manchurian Candidate* (1962) and *The Arrangement* (1969). (Only *The Young Savages* and *The Arrangement* were released on soundtrack albums, on Columbia and Warner Bros., respectively.) *Splendor in the Grass* and *The Manchurian Candidate* contain some of Amram's best film work. The first is the story of a doomed love affair, and it receives a bittersweet accompaniment from Amram. The main theme stands with Jerry Goldsmith's *Chinatown* and David Raksin's *The Bad and the Beautiful* as one of the loveliest jazz ballads ever written for a film. *The Manchurian Candidate*, on the other hand, is a textbook example of effective suspense scoring. The controversy that surrounded the film and which prompted the decision to bury it for more than two decades (an approximation of its plot came suspiciously to life with the assassination of President Kennedy) may have been the cause of the failure to issue an album. But I believe there may be another reason.

On reading Amram's rather premature autobiography, *Vibrations* (1968), one finds that the composer does not hold film scoring in very high regard. His recollections of the times he spent in Hollywood reflect a rather

condescending view of the work he was doing and a marked antipathy toward the people he had to deal with. One gets the impression that he got involved in film scoring strictly as a personal favor to director friends Elia Kazan and John Frankenheimer, with whom he had collaborated on the New York stage. Like Leonard Bernstein before him and John Corigliano after, Amram seems to be the classic case of the serious East Coast composer who had a hard time adjusting to the Hollywood system.

I had the opportunity to meet Amram when he visited Puerto Rico in 1982 with the National Youth Symphony, here to perform several of his concert works. He is a likable and friendly man, but he clearly grew irritated every time I brought up the topic of film music and his work in this area. He even pretended to have forgotten the titles of the films he had scored. ("Oh yes. *Splendor*... something.") In the end I just gave up and talked about something else. It was a frustrating meeting with a composer I had admired for a long time, his views on film music notwithstanding.

There are no current recordings of Amram's movie music on the market at the moment. His score for *The Young Savages* was briefly reissued by Columbia in the mid-'80s, but that's about it. *The Manchurian Candidate* and *Splendor in the Grass* certainly deserve debut recordings. Overall, David Amram's long inactivity in the field of motion picture music is lamented but clearly understood.

THE VINTAGE SCORE: HANDS OF THE RIPPER: AN EXEMPLARY HORROR SCORE

by RANDALL D. LARSON



One of the best horror scores of the 1970s was for Hammer Film's 1971 thriller, *Hands of the Ripper*. Thankfully preserved on Silva's *Music From Hammer Films* (SSD 1014), part of this excellent score can now be appreciated on CD.

The film was a poignant story of a young woman possessed by the unwholesome spirit of her father—Jack the Ripper. The picture benefited from a literate script, excellent direction, convincing performances and fine production values.

Among the latter elements was its music. Christopher Gunning's score was an outstanding example of the use of thematic interaction, and the contrast between very lyrical, romantic melodies and harsher, more dramatic and dissonant motifs to create complementary senses of compassion and horror. Gunning had gotten into film music through an association with composer Richard Rodney Bennett, with whom Gunning studied at England's Guildhall School of Music. Gunning began by scoring TV commercials and also had much experience writing arrangements for pop singers such as Cilla Black, The Hollies, Tommy Steele and Mel Tormé. After several years scoring commercials, documentary films and an occasional feature, Gunning was approached by Hammer Films Music Director Philip Martell and asked to score *Hands of the Ripper*.

"We used a fairly large orchestra for a Hammer film—about forty or

fifty. Mostly strings, French horns, and some percussion and harps and vibraphones," Gunning recalled recently. The composer was given between four and five weeks to score the film. New to feature scoring, the time pressure was taxing. "The biggest challenge was getting the music finished in time," Gunning said. "In those days we had none of the composing aids that I use now—time-coded videocassettes and the rest. Basically one had to remember the film. You went to see it once, twice, maybe went through it in the cutting room a couple of times with the editor, and from that moment on you worked from a shot list with timings given to you by the editor, and you had to rely on your memory for what was going on on the screen."

Gunning worked closely with Martell, who insisted on approving each musical cue as it was written. "I found it quite galling having somebody else imposing their ideas and personality on me," said Gunning. "Nevertheless I do recognize a common failing of a novice film composer is to write music that is too complicated. What I finally arrived at was far simpler than what I intended, and that may well have been of benefit to the film."

This simplicity was indeed beneficial. Gunning's score is constructed around the interplay of three primary themes—all of which are associated with Anna, the young beauty with the unfortunate parentage. "It was fairly obvious that the music at times needed to be really quite expressive and strings naturally suggested themselves," said Gunning. "At the same time, it needed to be horrifying, quite aggressive. I used the strings in a different way there. And of course the French horns come to the fore every time Anna, possessed by the Ripper, makes an attack."

The most important theme was a rather idyllic motif played mostly

by a solo flute accompanied by harp and strings. This motif represents Anna's innocence, and it's one of Hammer's loveliest melodies. In contrast was the Ripper's theme, a chilling motif for high-end strings which accompanies the trance-like state when Anna is overcome by her father's murderous spirit. "We needed something high and suspended," said Gunning. "I used the vibraphone and the harp and very high strings, suspended, with hardly any movement." The third motif arises out of the second, and actually accompanies the killings: a 6-note, ascending theme for brass over strings.

Gunning's three themes are intricately related—the first for the girl herself, her delicate innocence and unfortunate pathos; the second for the unswayable compulsion which overcomes her; the third for the deadly actions caused by that compulsion. As the correspondence of these themes is intricately worked out, the score becomes a tour-de-force of leitmotif interrelation. For example, when Dr. Pritchard, the physician trying to help Anna, returns home to find Anna standing in a trance, hands bleeding, we first hear Anna's theme, played softly from an oboe over a very faint Ripper's theme heard from the harp, which underscores the meaning of her bloody hands. The mixture of the two themes effectively contrasts and complements the two sides of this unfortunate girl—innocent youth possessed by terrible evil. The music portrays her duality. It's so subtle that most moviegoers won't even notice it, yet it lends an almost subliminal effect to the mood and atmosphere of the sequence. The recurring of these themes will continue to establish an emotional undertone to the proceedings.

"It became evident when I first saw the film that contrast was going to be a vital factor in the music," said Gunning, "because we had to contrast the two personae of Anna; one

as a rather poor, disheveled child, and two, as an extremely dangerous, horrific animal-like person."

Later, the Murder theme is given a very evocative rendition for strings as Dr. Pritchard, having stepped out of the room, returns to find Anna hiding, possibly in another murderous state. A moment of delicate suspense accompanies the trance music from strings, until Pritchard realizes that Anna has fled.

The Ripper and Murder themes then alternate as the scene shifts between Anna's wandering through the West End streets and Pritchard's searching for her. Here the variation is more for vibrato violin, deep and quivering, slowly accompanying Pritchard's urgent solicitations. When Anna is taken in by Long Liz, the prostitute, the Ripper theme is supplanted by the Murder theme, as Anna is overcome by her father's compulsion and stabs the harlot to death. A gently shocking cue for spiraling strings and rustling cymbals greets the dying Liz as she staggers into the street and is found by her fellow streetwalkers.

The score segues to a somber, fluid, low strings motif as Pritchard investigates Liz's house and finds Anna, at which time Anna's theme is heard from the flute, very sad and tragic as the confused girl is taken away by her benefactor. That fluid strings motif will eventually become a fourth leitmotif, perhaps to be called "The Aftermath" theme, as it will always be associated with the awful results of Anna's murderous rage, most effectively after Anna has stabbed Pritchard himself and he crawls across his floor, seeking help. But it remains a very minor motif compared to the omnipresent trinity of the Anna/Ripper/Murder themes, and Gunning's single effort for Hammer horror remains one of their best scores.

Randall Larson was the editor/publisher of CinemaScore. Randall, you are my god. —LK

IN MEMORY OF...

Any death can be considered a sad and tragic event, but it seems film music has suffered more than its share of losses recently. Last month, tributes were presented in memory of film music aficionado David Kraft (1957-1993), who recently succumbed after a long intestinal illness. Another tribute to David can be found in the letter pages of this month's issue, by his longtime friend David Mitchell.

Last year, film music lost one of its greatest practitioners when Georges Delerue (1925-1992) suffered a stroke after recording what would be his final score, *Rich in Love*. While a brief retrospective was printed at the time, when *FSM* was merely an eight page newsletter, a proper remembrance of the composer and the man has been long overdue in these pages. Gabriele Clermont Blum presents one here.

As if this was not enough, British composer Roy Budd (1947-1993) recently passed away of a brain hemorrhage at the age of 46. He died only a day after checking into St. Thomas' Hospital. Gary Kester, of The Goldsmith Society in England, contributed the below tribute. Hopefully, this is the last tribute page of this sort I have to run for a while. You guys take care of yourselves, okay? -LK

GEORGES DELERUE

A Tribute by

GABRIELE CLERMONT BLUM



Georges Delerue died on March 20, 1992 whilst performing his life's passion: Music! It would be a fruitless venture to try to ascertain the exact number of his compositions for cinema and television as it exceeds well over 500.

Admirers often asked where he got his inspiration from. "If I knew this, I'd be very happy!" he said to me in 1987. "It's strange but the word inspiration is something I like and dislike at the same time. I like it because there's no other possibility to explain how the ideas arise while composing. On the other hand, it has a resonance too romantic for my taste. It's said that one waits for an inspiration, but it doesn't happen like this. One has to challenge it. I believe it's a matter of considerable thought that leads to inspiration."

In 1945, immediately after the war, Georges Delerue begins his studies at the Conservatory in Paris to become a composer and conductor of classical music. His teacher, Darius Milhaud, soon recognizes his talent for the theater and sends him to the Avignon-festival, where he not

only conducts but also composes music for the stage. Gradually he begins writing music for short films, learning what is essential for the technique of scoring film music: the timing.

In the late fifties, when a group of young and enthusiastic "cineasts" like François Truffaut, Jean-Luc Godard, Louis Malle and others begin to revive the French cinema, Georges Delerue becomes their musical hallmark. The "Nouvelle Vague" quickly receives worldwide acclaim and subsequently Delerue's reputation as composer of film music grows rapidly. In 1966 Fred Zinnemann recognizes him as the ideal composer for *A Man for All Seasons* while viewing the Ken Russell film *Don't Shoot the Composer*, a portrait of Delerue which appears on BBC television.

Delerue works in close cooperation with Truffaut (*Jules and Jim*, *The Two English Girls*, *Day for Night*) and Philippe de Broca (*King of Hearts*). He composes the music for *A Walk with Love and Death* (John Huston), *The Conformist* (Bernardo Bertolucci), *Women In Love* (Ken Russell), and *A Little Romance* (George Roy Hill), the latter winning him an Oscar in 1979. He receives five Oscar nominations total, his first American award being the Emmy for *Our World* in 1968.

Georges Delerue guards his compositions jealously, desiring always to orchestrate them personally. "I know that in the USA and also in France many composers allow the orchestrator to finish their work. I believe that the orchestration is an integral part of the composition. I can't possibly imagine someone else doing the orchestration for me. It has to be me who chooses the colors. Otherwise it would be as if a painter drew a sketch and then said it was not his job to put on the colors!" Conducting is another great joy of his and he avails fully of every opportunity to work with an orchestra, conducting each recording personally. Despite being always one hundred percent prepared for the recording sessions, he sometimes has to hide a certain nervousness. "A new orchestra is like driving a new car," he once confided to me. "One never knows how it's going to react."

In 1980 he goes for the first time to the USA for Ulu Grosbard's *True Confessions*. He is enthusiastic about the way the Americans work and their professionalism, and they offer him the freedom to explore further channels of artistic expression. In France, there's usually no budget provided for

the music in a film. "The possibility to express myself became more and more limited and finally I couldn't even get a small-scale orchestra. I had to wrestle for weeks with the producer for three more violinists or one or two more clarinetists. It was so ridiculous. I felt frustrated and lost so much valuable time." Three years later he settles in Los Angeles where he is "the happiest of men."

In the USA his great talent is respected, appreciated and admired. He works with Mike Nichols (*Silkwood*, *Biloxi Blues*), George Cukor (*Rich and Famous*), Norman Jewison (*Agnes of God*), Oliver Stone (*Salvador*), Herbert Ross (*Steel Magnolias*) and many other others. As he is also still very much in demand in Europe, he divides his time between the two continents. In France he is awarded with three Cesars (the French equivalent of the Oscars) in succession, in Canada with the Genie award for Michael Anderson's *The Sword of Gideon* and in the USA with the ACE award for *The Josephine Baker Story*.

In 1986 Georges Delerue meets up with Australian director Bruce Beresford for *Crimes of the Heart*. There is an instant understanding and mutual respect for each other, and they work together in perfect harmony (*Her Alibi*, *Mr Johnson*, *The Black Robe*). It is during the last day of the recording for Beresford's dramatic comedy *Rich in Love* that Delerue dies. Beresford says in a tribute: "His music hit the exact tone we had never been able to find with any of the temporary tracks used for the test screenings."

Georges Delerue was not only a gifted composer, but a man of genuine warmth who radiated his joy of life to others. The French film director Pierre Schoendoerfer (*Dien Bien Phu*) said in *Le Figaro* about Delerue: "I not only admired the composer but I also was immediately drawn to him. Such a friendship is very rare at our age. He was someone infinitely courteous, sensitive, generous and at the same time endowed with a strong character. He bore within himself strength on the one hand and delicacy on the other. And he was very young at heart." There is nothing I can add, except to quote Bruce Beresford once again: "He was greatly loved by all who knew him, all of whom will always miss him." •

IN MEMORY OF ROY BUDD 1947-1993

by GARY KESTER

Roy Budd was born in London on 14 March 1947. By the age of four he had mastered the piano and was performing in public at 7 and on television at 12.

At 20 he scored his first film, having spent five years as a top jazz pianist. Not only did he write the music for *Soldier Blue* but he also orchestrated and conducted. If all of this doesn't convince you of his genius then what would? Well, how about the other 50 scores he wrote, such as *Paper Tiger*, *Zeppelin*, *The Stone Killer*,

The Wild Geese, *Who Dares Wins*, etc., or the hundreds of classical and contemporary recordings he arranged, conducted, performed, or all three!

The genius ended on Saturday 7th August 1993, when Roy Budd suffered a massive brain hemorrhage. He was the ridiculously young age of 46. Roy was much in demand at concerts, conventions and seminars, and his easy going wit and deep knowledge delighted many an audience.

Roy was due to appear as a guest at the next Goldsmith Society convention in October, which has now been canceled in his honor. Roy Budd was a man who loved people, loved music, and loved people who love music. The world of film music has lost an important voice, but for Roy Budd the end was mercifully quick and painless. He does not know the sorrow his passing has created, but he did know the joy his work brought people, a joy which will last forever. Rest in peace. •

THE RE-MAKING OF ALEX NORTH'S 2001: AN INTERVIEW WITH ROBERT TOWNSON

One of the most eagerly-awaited releases of this year is Varèse Sarabande's recording of 2001, the unused Alex North score. (See the cover in Varèse's ad, page two.) Varèse executive producer Robert Townson was kind enough to say a few words on the making of the project, as well as others in the works from reliable Varèse:

Lukas Kendall: Okay, let's talk about 2001. How has this project come about?

Robert Townson: The project began about three years ago, in various discussions, meetings, lunches and the like with Alex and Anna, when we would talk about re-recordings of Alex's scores—*Spartacus*, *Cleopatra*, the big scores that needed to be re-recorded and presented properly. Every now and then 2001 would come up and there would be kind of limited discussions about that. Alex was always somewhat hesitant to get involved in a re-recording of that score, just because it had become such an infamous type of item from his past. So discussions never went too far early on regarding that project, but over time, eventually it was coming up more and more often, and Alex and I eventually decided it would be *Spartacus* and 2001 that would begin the re-recording series of preserving his greatest film scores. At the time, it was going to be *Spartacus* as the first project and 2001 as the second, because by this time there was the restoration of *Spartacus*, and the re-release of the film, and we were going to try and coordinate the release of an expanded, 70 minute re-recording of the score to coincide with the re-release of the movie. But as these projects spend a lot longer in pre-production than anyone ever plans on, the re-release of *Spartacus* came and went, and we didn't quite get our re-recording off the ground.

LK: Was that the recording meant to be done with the Seattle Symphony?

RT: There were a number of orchestras that we were kind of interviewing for the project. I don't know that Seattle ever got farther than any of the other orchestras, but that was the one that kind of got leaked. I don't know if they announced it or what. We were interviewing various orchestras all along, because there were a number of considerations—size, performance, a lot of things like that. Eventually, fairly late in the game, we all came to the realization that there was no point in doing it with any other orchestra but the best orchestra. In both my mind and Jerry's, that's the National Philharmonic.

LK: How did Jerry Goldsmith get involved?

RT: Alex and I were talking one afternoon, when we decided we were going to do both *Spartacus* and 2001, and it was an easy and quick decision. It came to, "Well, who should conduct?" I said, "Let's see, what do you think about Jerry Goldsmith?" Alex absolutely agreed, and that was the entire discussion. Alex was very excited about having Jerry involved—Jerry was the only one of Alex's friends that he had ever played the 2001 music for—and so it seemed very appropriate in that way. When I called Jerry and asked him to do it, he agreed instantaneously, the question was barely out of my mouth when Jerry said, "Absolutely."

LK: Did the score have to be reconstructed in any way, was it all there?

RT: For the most part, everything existed. There were a couple of cues that needed some reconstruction and recopying but it was essentially together. So it was from the original orchestrations that we worked, and what we recorded was exactly what Alex had intended.

LK: So he had scored the first half of the film?

RT: Exactly. He scored the first half of the movie, and was told after recording the first half that there wasn't going to be a score needed for the second half. Which of course Alex thought was pretty odd, but nevertheless that was what Kubrick was telling him, the second half would be all breathing effects, and sound effects, and that kind of stuff. There always seemed to be something not quite right about that, but that was what Kubrick stood by, so that's why the remainder of the film was never scored, and why it was such a surprise to Alex when he went to the premiere expecting to hear his music in the movie, and found it to be full of the Strauss, and the Ligeti, but none of his own music.

LK: Did the tapes of the original recording still exist?

RT: The actual master tapes don't exist, or at least don't exist where anyone knows that they are. There are rumors that Kubrick has them possibly. But whatever the situation, as far as anything being able to be released from the master tapes of the original recording, it was not a possibility. At one point Alex had a cassette of the original recording which certainly wouldn't have been able to be released, but as an item there was a cassette. But that had been lost for 20 years, and at the time of our planning on re-recording, it still hadn't been found. So at that point there was no remnant of the original recording sessions at all.

LK: Are people going to be able to cue this CD up to the movie to see how the music works?

RT: In parts yes, in most parts no, for two reasons. Alex had an earlier print of the film, so there was re-editing after the point where he recorded his original score, and also after the point when they decided his music wouldn't be used, so the re-edits weren't a big deal. Plus, some sequences, particularly the space station docking sequence, were edited to the music cut of the Strauss, "The Blue Danube." So what Alex wrote to was not the final version of the film. Some things are going to synch up properly to the movie; most things aren't, but people will be able to get an idea of what Alex was after and will get the thrust of the concept, if not a moment-by-moment synch of the cues to the film.

LK: Did you have any problems clearing licenses from the film company or Kubrick?

RT: No, they were entirely uninvolved. The publishing rights reverted back to Alex when the score wasn't used, so he owned the music himself, while not owning the actual recording that was made in 1968. So the fact that we were doing a re-recording of music he owned didn't require any involvement from Kubrick.

LK: Is there a chance you'll still do *Spartacus*?

RT: Absolutely. 2001 will be just the beginning of an Alex North re-recording series. Alex's scores are something I feel very strongly about, so certainly as many as I can do, I will.

LK: That sounds great. About your recent series of re-issues—*Young Lions*, *Lust for Life*, *Touch of Evil*, etc.—is that going to continue?

RT: Yes, the re-issues are always something that will continue to some degree. There will be more in the spring. There's never really a lot of them coming out, but there will always be the occasional disc trickling out, like recently we did *Airport*, *Anastasia*, and *Rich Man, Poor Man*, and things like that I think will surprise people.

LK: The CD Club, however, is kind of on hold?

RT: It's not really on hold, it's just a factor of my not having time to deal with it. The original

concept for the club was quarterly releases. That was the most unrealistic thing in the world, which became clear pretty early on. Then semi-annual and annual started getting difficult. So right now I've even lost track, I think we're a year and a half late. Aiming for spring hopefully I can get something together, but the release schedule of regular retail releases at this point is just too chaotic.

LK: Right. You must do 50 a year.

RT: Yeah, between 50 or 60 a year, which is pretty outrageous.

LK: Any upcoming projects you want to mention?

RT: Upcoming stuff, let's see, we have *Hard Target* by Graeme Revell, *M. Butterfly* by Howard Shore... September 28th has the 2001 recording, Jerry Goldsmith's scores for *Rudy* (which reportedly the orchestra gave him a standing ovation for after the final cue was recorded) and *Malice*, Carter Burwell's score for *And the Band Played On*, which is an HBO film... Brad Fiedel's *The Real McCoy*... we have *Demolition Man* by Elliot Goldenthal... we'll have a fourth volume of the *Young Indiana Jones Chronicles*... *Robocop 3*... a new recording of *Orson Welles' Othello* by the Chicago Symphony... and a number of other things this fall.

LK: Wow. So that's why you don't write liner notes for everything.

RT: Exactly! That is exactly the reason. Ideally in a liner note situation, it should be either myself, who has seen the movie and has been working on the soundtrack, or the director, even better, who worked with the composer who wrote the soundtrack, or the composer. But in each of the cases, because of the production schedules and deadlines, there is just no time. If a film score today is being recorded right up to three weeks before the movie opens, and the album is supposed to be in stores ideally a week before the movie opens, you can see there is just no time. The production schedule is just ridiculous, the post-production schedules on movies right now are driving the composers insane, and we are the next step after that. We're going to try somewhat more often to have liner notes, I guess—we have Kevin Mulhall liner notes on *M. Butterfly*—but it's really a fault of the post-production schedules on movies, it makes it a pretty unrealistic thing even to attempt. The situation on *Hot Shots: Part Deux* was a case of the director absolutely going to write liner notes. But, he ended up not coming through, and then at the last possible second Kevin was going to write liner notes, but we ended up not having time for those, and that was even after the point where the inlay card had been done with his credit. So that's why there's just three big title treatments inside of the booklet, there was just no time for anything else. 2001 will certainly have extensive liner notes. I think any questions people have about the whole process of how Alex became involved in the film, exactly what went into his scoring the film, and what the music is, will all be covered in a set of liner notes for the disc itself.

LK: And as for all the 30 minute CDs, it's just a case of the re-use fee being too prohibitive?

RT: Right, it just comes down to the project. Every project has to pay for itself, and if it's a small movie with a big score, it's either not going to happen at all, or it's going to happen at 30 minutes. The only thing I can say to people who are upset if they have a 30 minute disc to a score that's longer, is that the alternative would not be a 45 minute disc, it would be no disc at all.

A Splendidly Informative, Delightfully Entertaining, Take-No-Prisoners Conversation with

RICHARD KRAFT & NICK REDMAN

By LUKAS KENDALL; Part One of Lots

You've heard the names. One is the guy through which you send letters to Danny Elfman; the other is the guy you get switched to at Fox to extol the virtues of your favorite obscure Hugo Friedhofer score for possible CD release. I was fortunate enough to get together with both back in May while in Los Angeles, and tape this "interview" (actually one of those conversations that magically goes on forever) at Richard's office for publication. I was hoping if I just turned on the tape recorder they would magically bestow enlightenment upon the film music fan. Fortunately, thanks to the knowledge and experience of these remarkable men, as well as their wit, my best hopes came true. The below conversation, of which this is roughly the first two fifths, sheds a lot of honest light on the soundtrack industry which should inform as well as entertain. Thanks, guys.

Lukas: I thought we could start with the "what do you do and what do you do" thing to introduce yourselves to the readers.

Richard: Okay, I'm Richard Kraft, and I'm an agent for such film composers as Jerry Goldsmith, Danny Elfman, Marc Shaiman, Howard Shore, and Basil Poledouris. I do two basic things: I sell them and I service them. I get them employment and negotiate their deals, and take care of all their business concerns.

Nick: I'm Nick Redman, I put together soundtrack albums among other things. I was previously associated with the independent label Bay Cities, and since then have transferred to the 20th Century Fox Records division of the 20th Century Fox music corporation and am putting together some classic film score albums.

Lukas: I thought we could talk about some things that you are aware of, being professionally involved with film music as you are, that the average fan might not be. So, what are some realities of the way things are done today that you always think about but an average collector might not?

Richard: The things I think about, if contrasting the past to the present, is that the decision of who is going to score a movie has shifted from what it was in the past, the past meaning prior to the '60s because then composers were on staff. Erich Wolfgang Korngold worked for Warner Bros. and the head of the music department would just decide which movies Korngold was going to score. People were under contract, and that's why Miklós Rózsa did so many movies at MGM, because he was on contract and the head of music knew which movie would be good for Miklós to score. That changed when the studio system broke down and studios stopped having actors and directors and composers under contract and each movie was started up from scratch. Also, producers used to be different. The producer used to be the second main person who chose the composer. That's why if you look at old soundtrack albums, you'll see Elmer Bernstein kept doing movie after movie for the same producer. Now, the main person who decides who is going

to do the music for a movie is the director. That's the biggest shift. And most directors today have not directed more than four or five movies, it's very rare that a prominent director nowadays has a long list of credits and a long experience in working with composers. That sets off a million different changes.

Nick: Also, trends have changed the types of music used to score pictures. We've moved away from the 19th century romantic score which the likes of Alfred Newman and Lionel Newman understood, to a more contemporary rock and song-based score that demands all kinds of different techniques and know-how from the composer. The composer I think today brings more than he did before because before he was often instructed by the head of the music department what kind of music was required, exactly how it should be, and would be very well-schooled and trained in doing what that person told him. Now, because of the free-lance basis, and because the director can say "I'm very interested in this kind of score," that the composer can go away and come back with whatever he likes, the only qualification being that the director like it too. If the director likes it, it's in, but it can be as different and as far away from anything and often the head of music has no influence.

Richard: Where I would slightly disagree is that I think the flip-side of that is, because the director is the person picking the composer and doesn't have the expertise in this one topic, I think they tend to gravitate more toward hiring a composer to do something they've already done, or having them follow the temp-track. Movies didn't used to have temp-tracks. If I had to say what was the single biggest change in film music, it would be the temp-track. When Jerry Goldsmith did movies in the '60s, they didn't preview movies to the extent they preview them now, so there wasn't the necessity to have a finished score to show the movie to an audience, and the people who ran the studios did not need to see the movie with music in it before the composer wrote his score. It wasn't a problem for Zanuck at Fox to watch a movie with no music in it. Now, before anyone is ever going to show a movie to anybody, they're going to put music in it. The main thing a composer used to bring to a film was his creative idea, and now, more often than not the creative idea of what the score is going to be has been made prior to the composer being hired. There are exceptions, but it's usually, "We've decided we want a jazz score in this style. Who would be good at writing that?" As opposed to, "This is a great composer, we want to hire him to hear what his ideas would be."

Nick: I know that some time ago, you [Richard] were an advocate of the idea that composers, at the time they were signed to do a picture, shouldn't have to see the temp-track. Do you think there's been any headway in that, or is the temp-track still all pervasive?

Richard: It's all pervasive, and it's the common language for a director to talk to the composer. They can say, "make it like that piece of music."

Which is the wrong thing to say, by the way. It's why I think most film scores today all sound like the same score, because they tend to be a knock-off of the temp-track which is probably based on another score to begin with, so it's like these bastardized step-children. What a really great director should be saying to a composer is "Dramatically, here's what I'd like the music to be doing for this scene." No director would say to an actor, "Here, let me show you a videotape of Humphrey Bogart reading a line, I want you to read your line that way." But a director has no problem playing other pieces of music for a composer.

Nick: And is that purely for a director's usual, ill, lack-of-understanding about music?

Richard: It's also because composers are scary. I'd hate to work with one. You're entrusting a lot of power to the composer. You're basically saying, "I've worked a few years on making this movie. You're going to work on it for six weeks. You're going to write a symphony that's going to play simultaneous to this movie I've been working on, and I don't even know what the hell you're talking about, I can't read the notes on the paper and tell what it means." So, they're scared to death of the composer.

Nick: It is also true that when a composer is signed to do a picture, usually late in the post-production, this is the time when the director and the producers and all the people associated with the movie are at their most nervous. The picture may have tested badly a couple of times. The score they believe to be an extremely influential and important thing, and often think that the score will be the make or break of the picture. That's not always true, but the composer often has two jobs to do. One, he has to come up with the most creative job he can, given the limitations of his position, i.e. the temp-track, etc. And he also has to a certain extent be the reassuring arm around the shoulder of the director or the producer, and tell him, what I am doing is going to make the difference, and once my music is in the picture, you will have a picture that is going to test better, and that audiences will want to go and see.

Richard: Which is why you see the same 20 people scoring almost every movie. Because everyone feels a lot more comfortable at the end of the process having a guy with several successful movies recently under his belt showing up at the eleventh hour, than entrusting someone without as many credits or a recent hit movie. People's memory in Hollywood is very short. If you wrote a great film score three years ago, to a very successful movie, and you haven't done a successful movie since then, people think something's wrong with you. If you don't have a successful movie at least once a year, and probably twice a year, you start drifting from people's memory.

Lukas: You mentioned as an agent that your job is to sell the composers. How do you go about doing that? By necessity for the individual careers, do you in a way perpetuate all this?

Richard: What I do is talk to the people who are going to make the decision of who should be hired, and there's a usually a window of time they're interested in the music. I never know when that is going to be, so I have to keep pestering them, waiting for the two weeks when they're actually going to be paying attention to the subject. When I have their ear and attention, I try to make the most convincing case for why one of my clients would be the perfect person for the movie. It usually consists of sending them music to listen to. The one good thing about representing composers, you can actually send their work. And even if it's from a horrible movie, the music away from the movie is still great music. It must be a lot harder to represent cinematographers or editors who may have done wonderful work on a bad movie, but it's not something that can be separated. Then they usually meet a few people, and the personality of the composer becomes a major deciding factor of who is going to be hired. It's not a competition, with whoever writes the best music winning the job, it's who convinces the filmmaker that everything is going to be okay that wins the job. The average movie is now about 25 million dollars, and they're all down to the wire. The post-production time on most movies now has shrunk so much. This summer, on *Cliffhanger* and *Last Action Hero* and *Sliver*, the music has been finished two or three weeks before the movie has come out. There's no time for insecurity about who they're hiring. So if you meet the people who are the most successful composers, they tend to be people, even if you never heard their music, you would want to trust. And it's sad. A guy like Bernard Herrmann probably would not be successful today, because his personality would make too many people nervous.

Lukas: So it's like the party guy who goes in...

Richard: Well, people are turned off by party guys, it's not that simple. I think it's more confidence, if the guy has a great concept for the movie, or the guy seems mature and responsible, or enthusiastic. Really what I do is I'm a match-maker. There's a director looking for a composer, and I have to find the right marriage. Not every director should be married to the same composer. And so you try to figure out what they need and send them the right guy.

Nick: That's actually one of the very skillful parts of being an agent. The term "agent," as we all know, is often lambasted by people as being some shark who sits at home waiting for the ten percent checks to roll in...

Richard: Well, that's true.

Nick: [laughs] And we know you're one of the people. But additionally, because of your sound knowledge and background in film music, both as a consumer and a former producer of soundtrack albums, you have much more of an instinctive knowledge of who would be best or more adept at being attached to a certain director.

Richard: It's given me an advantage. I represent a lot of really good, successful composers, and I've done it in a fairly short amount of time, and I think it's because I was a big film music fan way before I ever thought there was a way to do it for a living. I think my enthusiasm and my knowledge kind of cut across my total lack of experience. I was shocked when Jerry Goldsmith called me asking me to represent him. But it was because I was a fan, and he knew my enthusiasm towards him would somehow transfer to the people I was selling him to.

Lukas: That's one career in particular you've really revitalized since, when was it, 1989?



Film Music Agent Richard Kraft

Richard: He called me shortly after *Leviathan*. It's like he saw it and said, you know, I already did this movie once when it was good, when it was called *Alien*. [we laugh] The thing with Jerry was, some filmmakers were scared to work with him. It was like working with one of the gods of Mt. Olympus. If you were a young filmmaker, it's like "Yeah, this guy is really going to care about my movie." And people were scared to call him. So, he ended up tending to work with the same old cronies he always worked with. The first three movies I did with Jerry involved me having him turn them down, which was difficult, because unless you know you have a job coming up, it's very hard to turn down a movie. It's extremely hard to turn down a movie when the people making it are your friends. But it was getting to be such a sludge-pile of bad movies, I thought a better strategy would be, "Let's find a movie you really want to do, and go after it." And the movie we went after was *Russia House*. He loved the book, and he thought he could write a different type of score than he had written before. He was in a rut. And his enthusiasm excited the director, Fred Schepisi. They did it, and now they're going to do *Six Degrees of Separation*, and they did *Mr. Baseball*, and it's a really great relationship. But everyone has a different problem, young composers trying to get their big break, successful composers trying not to get typecast as a certain composer. They get bored, they get cranky, everyone wants something, and you have to figure out a way to stay on top of it and move them to another place because no one likes to be stagnant.

Lukas: [after a pause] Uh-oh, dead air.

Nick: That's OK, you've got that pause button there.

Richard: No, there's no need. I knew this interview was coming up, so would you agree with my following theories, Nick: Basically, film music it at its low-water mark now.

Nick: Yes. I think anyone who is older than early twenties now has seen and remembers a better time.

Richard: Is this just nostalgia?

Lukas: I'm 18, how could it be nostalgia?

Richard: And you agree with this theory?

Lukas: I remember the early '80s, coming off the *Star Wars* round, all those big science fiction movies, something like *The Last Starfighter* had a terrific score. I remember Saturday morning cartoons with better scores than most stuff today.

Richard: I do think the biggest changes are, as mentioned before, even bad movies in the past could have great scores. One of my most favorites scores is *The Swarm*. There's no worse movie than *The Swarm*, but here you've got to get a great Jerry Goldsmith score in the middle of an Irwin Allen killer bug movie. And now, certainly bad movies don't have good music anymore, and most good movies don't have good music. I'm glad we don't keep getting John Williams rip-off scores which we got a lot of after *Star Wars*. It was nice to have the revival of the big symphonic score, but actually that's not the period I'm most nostalgic for. My favorite period is the early sixties back where the new kids on the block were trying to do something different, but they had such skill that they weren't just trying. Elmer Bernstein with *To Kill a Mockingbird* and *Hud*, that was so great. Laurence Rosenthal on *The Miracle Worker*. All those early black and white '60s movies, I mean here was exciting stuff. John Barry comes in with the James Bond movies, and does something that no one had ever done before. There's this big rush of talent. Let's face it, we couldn't take another hundred years of everyone writing romantic style scores. Movies changed, and it was a great time for movies. You had new filmmakers like Stanley Kubrick and Mike Nichols and great guys like that emerging, and you had new guys like Jerry Goldsmith doing *Studs Lonigan*, writing insanely weird scores that would never have been allowed ten years earlier.

Nick: It was also one of the best periods of the synthesis between songs and scores. People often talk about when title songs came in in the '50s that this was one of the big problems that film scores had. By the end of the '50s and the beginning of the '60s they had worked it out so that the song was usually very inoffensive, was usually worked into the score, and was added as an extra texture. Yes, they could sell copies of that song, and they could make money that way. But it also had, for example, Henry Mancini being one of the great masters of writing a very catchy song, incorporating it into a score, and making that all seem like it was integral, and not grafted on like so many rock songs are today, stuck over the end credits of a picture with no rhyme or reason to be.

Richard: That was also one of the last periods of time in which the style of background music resembled the style of music playing on the radio. *Moon River* could work on the radio, it was contemporary music. But now, the distance between contemporary music and appropriate dramatic background music is miles apart. The good thing about current film music is that a bunch of guys are allowed to write film scores who would have been excluded in the past because of a lack of formal training. When that turns out well, the Hans Zimmer or Danny Elfman, you go, "That's great." In the past, they would never have gotten past the old guard heads of music, these people were the bane of their existence. But the downside is that for every Danny or Hans that gets in the floodgate a bunch of people who just don't have a dramatic sense get in. This should be a wonderful time for experimenting, but I think it's the least creative time ever.

Nick: And I also think—Richard and I have had these conversations many times before—that we're living in the dog days of movies, period. I mean, there has never been a worse time than now. Even if you go back to the science fiction films of the early '50s, they seem like classics compared to what we're getting. It isn't just a consequence of the fact that it's become more of how to put the deal together than the actual film. It has now become to me so cynical and so formulaic that there can be little room for any kind of inspiration or experimentation, because the latitude isn't there. This is a corporate thing from top to bottom. It's been put together by corporate people, it is designed to fit a certain merchandising and marketing strategy, it is tailored to be something long before the composer is hired and sometimes even before the director or anybody else has been hired.

Richard: Movies have release dates before they have directors nowadays.

That is a *frightening* concept. The single biggest complaint I hear from composers is, "Can't I do a good movie?" And my response to that is, I send them the movie section of the newspaper, and I say, "Show me what a good movie is." And usually there's like one movie a year that every composer wishes they had done. *Dances With Wolves*, *Out of Africa*, or *Last of the Mohicans*, one of those big movies that a composer gets to flex his muscles and show, "Hey, pay attention to me." We're talking one movie, maybe two movies a year. My secret confession is that half the time I hope my client *doesn't* get the job, because then I don't have to go to the screening of the movie, and pretend I like the film! Everything that has ever been on television will now be a movie. This is hard to get excited about. Most movies now are either remakes of TV shows, thrillers, or movies about a cop. And it's shocking when you can find something other than that. I hate sounding at my tender young age like one of these guys who talks about the good old days, but I think it's true.

Nick: The good old days, the early '70s and even to the mid-'70s, is not that long ago, it's only twenty years. It's Lukas' life-span. It is the difference between a *Parralax View* and a *Chinatown* as opposed to a *Boiling Point*, which I had the misfortune of seeing a few weeks ago. It doesn't even simmer, let alone boil, a pointless exercise in just telling an already overdone story about a police officer that we've seen before. Why would this thing be greenlighted, who would want to make this movie?

Richard: What I find surreal is that there was once upon a time when Warner Bros' mainstream commercial release was *A Clockwork Orange*. That didn't play in art-houses, that's what regular people saw. Normal people went to see *A Clockwork Orange* because it was the new film that opened that weekend. A major studio put it out. And there were ten movies that year as interesting as *A Clockwork Orange*. Everything goes in cycles, and what we have to hope is that this cycle passes.

Nick: What we haven't got at the moment is the cycle that lures people away from their televisions. In the early '70s there was a rash of very violent pictures. Films like *Dirty Harry*, *Straw Dogs* and *A Clockwork Orange* were of a subject matter, even if they were more intelligent and more profound than anything you would see to-



Digiprep's Daniel Hersch and Fox producer Nick Redman, recreating their pose for *Soundtrack!* from a few years ago

day, they also had an exploitative kick to them and they took you away from your television. At home, all you could see was *Columbo*, which was very tame, innocuous and bland. You went to the cinema to see something else, just as in the fifties you went to the cinema to see color and CinemaScope. But now, to think that people go to the cinema to see *Car 54, Where Are You?* defies belief. One wonders, why are they plunking down \$7.50?

Richard: There's a McDonalds theory that someone told me the other day. In the past, if you drove into a strange town, there were no McDonalds. This is pre-McDonalds. You had to eat at the local diner. And you could end up with the worst hamburger you ever had in all your life and throw-up the rest of the car trip. Or, you could discover the best out-of-the-way diner you're going to tell your friends about for the rest of your life. Now, you drive into a strange town, you want to go McDonalds, because you know *exactly* what the burger is going to taste like. There's no risk of a bad experience, but there's also no reward of a new discovery. And we now have an entire generation, what they most want is a familiar experience. There didn't used to be part eights of movies. The closest thing to a sequel, besides B-series like Ma and Pa Kettle movies, was you liked seeing these two actors in one movie, let's team them up for another movie, but they'd make a completely different movie, just hoping to capture some of the chemistry between the actors. Now, it's let's make the *exact* same movie, and the audience will love seeing it. I can't believe it in the theater when a scene comes up, a joke that has been in the trailer of the movie, and someone says, "Wait, they're about to say this!" And then they say it, and they're so happy they get to hear the joke they already knew was going to happen. As it pertains to film music, I don't think anyone's asking film composers to give them something they haven't heard before. Their frame of reference is so narrow. I always think, what could Sergio Leone ever have told Morricone he wanted the spaghetti western scores to sound like? What possible temp-track could he have put together? Nothing, and that's what's missing, that insanity, a guy like Leone making the weirdest movie possible and having Morricone go insane and write something that had never been done before. Every thriller that gets made, I get the exact same phone call, "Yeah, we want to

have a Bernard Herrmann-esque score." It's like, "Oh, you genius! Imagine thinking of Bernard Herrmann in the connotation of a thriller." And what makes me really sick is that they don't even know what that means. To them, that means the shower scene in *Psycho*. That's about the extent of their knowledge. So all thrillers are scored with long-held synth chords, the drone. The thing that sound like someone just turned a generator on. And it's pathetic that they think that means "Herrmann-esque." And I think, there's got to be another way to score a thriller than that. I'd welcome *anything* else. Do a thriller with a kazoo, it would scare me more. Look at Goldsmith's score to *Magic*, the creepiest thing known to man. There's a harmonica that just creeps up on you and annoys you, and keeps sawing away at your brain.

Nick: And also, since you bring up *Magic*, which happens to be one of

my favorite Goldsmith recently come to life on the Tribute CD, it contains one of the best demonstration cues I can think of, of what a composer can do for a picture. There's one cue, which is really the full-resolved statement of the love theme when Corky gets back together with the Ann Margaret character, but unfortunately Fats intrudes. And when Fats intrudes the love theme starts to disintegrate, and then it finds itself again, and it comes back to a full statement, and then Fats intrudes once again with the harmonica, which completely destroys the love theme, and it literally disintegrates in front of year ears. Not only is that very clever, subtly-nuanced film scoring, but it is telling you a psychological point. Now a drone cannot tell you anything, except it is a drone. It doesn't actually do anything. It doesn't add any drama, it doesn't tell you anything about the movie.

Richard: The extent of most thriller scores now is, "ooh, look out, somebody's creeping up on you, and ooh, look out, here he comes." Those are the two aspects of thriller music, and there's no reason it has to be the worst genre for film music, it has just become it. It is the dregs right now. Without sounding like the two most cynical, blow our brain out guys, what is positive? What's to look forward to, what's good?

Nick: I'd like to think we're on the verge of a breakthrough now.

Richard: [laughs] It can't get any worse?

Nick: It can't get any worse. I remember a conversation we had about five years ago when you said it would be up to composers to come up with a different way to tackle the same problems, that they would have to think in terms of new textures. Synthesizers have really gone as far as they can go. I remember we had a chat about the possibility of small ensembles, chamber music. We've just come from the mastering of the *Robe* today, in stereo, Lukas was able to attend the mastering session, and suddenly you'll hear a cue, not only will it be a well-written theme, but it will be on a solo cello, for example. It will have color and instrumentation that will tell you something about the picture, even if you're only listening to the music. Even if you're not a classically trained composer, if you're not someone even orchestrally literate, surely there are ways to come up with new colorations, new textures, just the way Herrmann had done in the past. For example, in the *Day the Earth Stood Still*, where

he came up with the idea of having a theremin, an electric violin, and an electric piano, and only ten other people, and he created an original world of music.

Richard: When I'm looking for a new client to represent, I have pretty much avoided people who want to grow up and be John Williams, because there are so many people who do what that means—the big, traditional symphonic score—and do it well. Once in a while a guy like Chris Young or Cliff Eidelman shows up, who is so much better at doing it and so young, that there's such potential of what they could be. But the world isn't going to be beating down my path looking for a symphonic score. There are too many guys who can do John Williams, including John Williams, who still does movies, and Jerry Goldsmith, and John Barry, there are so many of the genuine article, that you don't need a new crop of them. What I look for is guys like Graeme Revell or Richard Gibbs, I signed them both based on a single film. I signed Graeme Revell based on *Dead Calm*, which was for cello, African percussion, and heavy breathing. Now that's a different way of doing a thriller. And Richard Gibbs, I heard a tape of something that was written for ukulele and *chicken*. And I thought, now this *means* something! I love the old *Twilight Zone* scores, because those composers never had any orchestra to work with, there's always ten guys. And what Goldsmith would do with ten guys was always interesting, he was always going to come up with something. So I tend to gravitate to people like that, who are just demented enough. But the down-side of that is that people tend to hire Graeme Revell because they loved *Dead Calm*, and then they say, "OK, we want this Herrmann-esque thriller score," meaning they want the drone score, and any time he steps out to left field, which is why they hired him in the first place, they keep reining him back into making it sound like the temp-track. And it's depressing.

Lukas: Where exactly did this start with temp-tracks being so all-pervasive, when did they become the norm?

Richard: Temp-tracks became the norm in the mid-'70s when market research started for movies. There used to be a very unscientific process. You would make a movie, show it to the studio, keep cutting the movie, and then when you felt it was ready and in good enough shape to release, you'd screen it for an audience, which you might have temporary music for—for the long aerial scenes in *The Blue Max*, Goldsmith was telling me when there was nothing to listen to they'd throw some music in—but they had very little music for the preview audience. They sat there and saw if the audience laughed at the movie, if they booed the movie, then they'd go with their instincts and cut the movie a little more, and then they'd release it. Now the average movie is screened five or six times before an audience, who is given very a specific questionnaire after the movie. There's a focus group after the movie where they ask about 20 people from the audience what did you like, what didn't you like, what was your favorite scene, which character did you like or not like. I have sat in these and gotten scared to death. They *always* like the thing they've seen before, and you are always going to find people who don't like something that's unusual. Every Tim Burton movie does horribly in previews. *Beetlejuice* was a disaster. Because if you are opposed to this movie in the first place and then see it, you are never going to like it. And to try and get someone who does not like *Beetlejuice* to like it means shaving off all the rough edges to turn it into a regular movie.

Pee-wee's Big Adventure was the same way, it tested horribly. Fortunately, both movies cost so little money that the studio didn't want to waste any more money to "fix" them. Then, they turned out to be enormously successful movies because the people who wanted something that tasted different went and saw it. But movies are now like soap or cereal.

Nick: "Product." That's the word that now comes up a lot now. The word "movie" or "film" is hardly used, it's "product." It's a general term.

Richard: *Sommersby* tested horribly because the audience couldn't believe Richard Gere dies at the end of the movie. And it's like, well that's what the movie is about: A man making a sacrifice that's greater than the self-interest of him living. But audiences, their jaws dropped, they just couldn't believe a major movie star would die at the end of a movie. There was panic—how were we going to make them like this movie where the hero dies? And the truth is, you can't. The people who want to see something different went to see it. The movie was twice as successful in Europe as it was in America. And it's just frightening, I can't emphasize how scary it is. The opinion of *one teenager* in Pasadena, the second he says, "I didn't get... that scene," that scene is cut out of the movie. Directors whose entire lives have been about making a movie, everything they were thinking is in the hands of one or two people who showed up for a free screening of a movie.

Nick: Which is one of the things that explains why so many good directors, like Sidney Lemet, Francis Coppola, Robert Altman, many we can mention, had their careers literally nose-dive in the '80s. Once they got into the '80s these people found that there was no audience or the system had changed, or the strategy had changed to such a degree that the movies they had previously made in the '70s could no longer be made.

Richard: Again, I'm one step away from sticking my head in an oven. I'm curious, you're younger, do you hate movies?

Lukas: Well, first of all, this past year I was at Amherst College. We didn't have a TV in my room, and I found myself thinking clearer. There weren't a lot of movies I went to see. Because I'm doing this newsletter, I'm keeping track of who's scoring what or if such and such has a good score, relatively speaking. But yeah, you're right.

Richard: I'll tell you what I think is weird, I'll tell you a big change, I can't believe there's a publication that comes out once a month talking about film music. [Lukas blushes]

Nick: That is a big change. This is the first time in America this has ever happened.

Richard: Things are certainly better organized. The film music fan has become much more selective. When I started collecting soundtracks, we were so grateful when a record came out, we all bought it. And then when CDs came out, we were forced to re-buy our entire collection, so unless you had unlimited money, you had to make a decision: "Do I want to go back and buy *Star Wars* again, as it's now out on CD, or do I want to try this new score from a movie I haven't seen." When I was buying stuff, when Varèse first started putting out soundtracks to obscure Australian horror movies, I'd still buy them, because what else was I going to buy? It was the only score released that month. And through that process I'd discover things I would never, ever discover now. Every movie has a soundtrack album, and this is an enormous change. I think I read in your publication that *The Vanishing* was the first non-released Goldsmith score in some

eleven years? That's mind-boggling. I used to sit in suspense, "Is there going to be a soundtrack album?" on *every* movie. And the assumption was, there wasn't going to be one. Now, there's going to be a soundtrack.

Lukas: I thought that was good, though.

Richard: It is good. It is very good. But it has changed the attitudes of collectors. I just love reading your publication, the letters page, and the reviews. It used to be, we were grateful for the release of something. Now, that's gone way out the window.

Nick: As I've been at Fox, I've had a number of calls from people who demand that certain things happen, and you better not let them down, that kind of thing.

Richard: I ran Varèse for maybe three years, and it was always interesting, there was *nothing* you could do to please collectors. You would put out a record that no one in their right mind would ever put out—and Nick knows this from Bay Cities—that you put out as a labor of love, because you've always loved the music for this movie, or it's a composer whose work you just want to see get out for the public. And the letters and phone calls you get complaining, this track's missing, you didn't sequence the album correctly, I hate the liner notes, there are no liner notes. It's good on the other hand that we haven't become complacent and grateful just for the existence of stuff, but we are a strange batch of people.

Nick: A soundtrack album for every film I think is detrimental, because I think if the pool of people who like film music were to grow, then they would have to be, I don't want to use the word educated, but they would have to be more adept at picking things or be helped in some way to find the stuff that was really good film music, that was going to somehow increase the viability not only of their own collections, but to lead them to understand what good film music is, why it works, etc. Just having a promotional tool to some idiot B-movie which is largely a collection of songs and three drone cues, I don't see what positive effect this is going to have.

Richard: I totally disagree. It was actually my policy, when I was at Varèse, to release every soundtrack I could financially justify. If I knew I could break even or make a profit, I would put out the soundtrack, even if I hated the music or I hated the movie. I didn't think the label should be a reflection of my personal taste. There should be a soundtrack, just like there should be a video released of every movie, and that way people who love Jean Claude Van Damme movies can rent his movies, and people who love Merchant/Ivory movies can rent those movies. But I couldn't believe we got letters from people who were offended we put out Tangerine Dream records, and said why don't you put out more Miklós Rózsa. And then you get the opposite letter, let's have more Tangerine Dream, and what's with this old garbage? And it's like, they should *both* be out. I certainly don't buy every record put out by Warner Bros., or watch every show on NBC, or go see every movie released by Universal, it's not a brand name. And at Varèse, I think they still do a record a week. There were 52, 53 releases a year. No one should be subjected to buying all those records. Who could afford it? You should find your taste. My taste has changed. I haven't listened to a Miklós Rózsa record in 10 years, and he used to be my favorite composer. My personal taste just shifted, and I thank god everything exists. As long as I'm not forced to buy it, I think everything should be there.

Definitely To Be Continued. This is cool!

CLASSIC CORNER: MAURICE JARRE'S *IS PARIS BURNING?* by JEFFREY FORD



Film music fans need not be told that there have been a number of good, even great scores written for less than extraordinary films. Sometimes the worst in films seems to draw out the best in composers. Collectors might be able to rattle off a number of examples: Franz Waxman's *Taras Bulba* (1962); Max Steiner's *John Paul Jones* (1958); the superb Newman/Herrmann collaboration *The Egyptian* (1954); Mario Nascimbene's *A Farewell to Arms* (1958); John Barry's *Raise the Titanic* (1980); Miklós Rózsa's *Plymouth Adventure* (1952); David Raksin's *Forever Amber* (1947). The list could go on and on. All of these scores are worthy of in-depth examination for their many inspirations and insights. But right now I am putting them aside in order to go over Maurice Jarre's *Is Paris Burning?* (1966).

First, I have to make it perfectly clear that, as a film, *Is Paris Burning?* is something of a colossal disaster. Despite a bottomless budget, an all-star cast, and obvious talent behind the camera, what emerged was a jumbled blob of a movie that was a total travesty of the fine book on which its Gore Vidal/Francis Ford Coppola script was supposedly based (dealing with the liberation of Paris from the Nazis in 1944). What little cohesion the film has is due almost entirely to Jarre's rousing music, and as such, I am going to dispense with discussing the score as it relates to the action of the film (as I have done in previous columns), though such an examination would be worthwhile in so much as it shows how a composer can make the most out of a bad situation). Instead, I am going to examine the score as recorded for the memorable Columbia soundtrack album, available as an out-of-print Varese Sarabande CD (VSD-5222). Although the music is considerably rearranged from the sequencing appearing in the film, it has to stand as one of the finest arrangements of film music for a recording that has ever been assembled. Extraneous pieces of music are omitted, and what remains is a powerful work of musical storytelling. Separated from the film that inspired it, it can stand on its own as a celebration of human triumph over adversity. As a boy, Jarre lived through many of the events depicted in the film, and he put all the overwhelming emotion of them into his music. And the end result supremely accomplishes everything that the film sadly could not.

The *Is Paris Burning?* score is built around three major themes, several minor themes, and two pieces of musical effects that are used as audio-reminders for the audience to connect the various parts of on-screen action together. In the album notes Jarre states that he wanted to depict the Germans with "a disturbing, strange, and

mysterious sound that I remember from my boyhood... The controlled, confined beat of marching feet through the occupied city." To this end, Jarre brought in twelve pianos—six grands and six uprights—to accompany his themes with incessant banging chords that perfectly achieve his desired effect. He also wanted to give the impression of the Underground French freedom fighters as a force ever present, even when they were not doing anything. To accomplish this, Jarre accompanied a majority of his themes with a simple melody on the snare drum, to make one feel, as he stated: "that the Underground was always there." These two effects, used in conjunction with the major themes (a heavy march for the Germans, a Resistance Theme, and a lilting accordion waltz for Paris herself) manage to give the score a very distinctive flavor, and one that seems entirely appropriate to the subject and the period. It is, in many ways, a typically Jarre score; and in other ways it is quite unlike his other, more famous work. It seems to fall somewhere between the lush romanticism that he showed in his scores for David Lean, and the more avant garde style that he has favored in recent years. It also manages to be both an impassioned celebration of freedom, and a romantic memory of the Paris that was. It had to be memories that stirred such an overwhelming work, for it's impossible to believe such a slipshod film could have inspired them.

The recorded score is divided into four tracks, and like the film, begins with an overture. To the controlled, steady beat of the twelve pianos, the introduction builds until it finally falls into line with a deep brass and percussion rendition of the "German March." Then the "Resistance Theme" is brought in, played in a series of several light and brisk variations. It finally segues into "The Paris Waltz," played first by two accordions, and then the full orchestra. The accordion plays the final bars of the waltz, which builds into the final chord for full orchestra that ends the overture and starts the film. The second track on the album is a 13 minute suite entitled "The Resistance." As one might expect, this is the predominant theme in the suite. It starts with that melody being played by the strings, in counterpoint with the snare drum theme as the heads of the Resistance are introduced. The pianos pound forth whenever the threat of the Germans is felt. Woodwinds and flutes are brought in during the sequence entitled "The Resistance at the Convent," and one gets a brief respite from the tension prevalent in the rest of the score; it makes one feel, as Jarre put it, "the hope that came with each Spring," and the Germans' "inability to stop the passing of the seasons." The suite then plunges into one of its most inspired portions: the music that underscores the Underground's takeover of the Paris Police Headquarters. Here we are back to the "Resistance" theme, played in stronger variations than any that have previously been heard. It all culminates in the sublime moment when the theme, all strings played near the bridge, is heard as the French flag is finally hoisted over the Police Barracks. At this point the waltz tune drifts in; first gently, then heroically. Shortly afterward, one of the minor themes is introduced: a little march-like tune used under the scenes where French students attempt to purchase guns to fight the Nazis. The music sings forth with youthful exuberance for a few minutes as the students go forth with their plan—until suddenly thundering percussion brings the appearance of the Germans, who corner the students and gun them down. The "German march" is played in its

strongest and most oppressive form. Then it fades away, and we are left with the final pounding of the twelve pianos, which continue to beat softly as if the boots of the soldiers are getting farther and farther away. The suite ends on this note of complete helplessness, with a final fading chord giving the impression that there is little hope of salvation from the evil invaders. It is an ending, but it is an ending without a resolution.

Then, as if to boost one of this despair, the next track on the album is a lovely version of "The Paris Waltz," played in full as it never is during the actual course of the film. Jarre said he intended it "to speak with the voice of Paris," and that it does splendidly. One can feel the romance and beauty that was almost lost during the insane madness of the war, as well as the spirit of the city's people—determined to find pleasure in the most meager of circumstances. Then, a sharp, progressive chord introduces us to French General Leclerc and the final suite on the album, entitled "The Liberation." As Leclerc discusses the fate of Paris with one of his aides, the strings waft mournfully on a new theme, representing the exiled French army. Moments later, the charging themes that accompany the erecting of barricades in the streets of Paris come in, strong and determined. We then come back to pianos pounding out variations on the "German March" during the sequences when Resistance members try to cross the German lines into Allied territory. The feelings are ominous. This leads directly into a rousing version of French army theme, played as French soldiers finally get the orders to march on Paris. The music triumphantly mirrors their joy as they start out to save their most beloved of cities. To their aid also comes the American army, and a new march is introduced for them as they join the Frenchmen on the way to Paris. During these scenes, Jarre playfully quotes everything from "Yankee Doodle" and "The Star Spangled Banner" to the French national anthem. We hear the "German March" and the pounding pianos one last time as the Nazis retreat, and as they fade out, "The Paris Waltz" comes up for a victorious reprise as the city is liberated (actually the end credit sequence of the film). A brief and furious coda to the waltz finally brings the 16 minute suite, and the score, to a thoroughly satisfying close. The victory is at last won, and it's Jarre's 37 minutes of recorded music that has won it all. It rides to the rescue of the film like the Allied army rode to the rescue of Paris. The Allies managed to save the city; Jarre's music, good as it is, just couldn't save the film. But it lives on thanks to the recording, and considering the quality of the film, it's perhaps all for the best.

In closing his notes on the score, Jarre eloquently puts forth the case for his music better than anyone else could. He said: "The subject is one which I feel inside me. I know all about the Occupation and the Resistance, and I felt it would be a tremendous work for me. Also, it is my payment of a debt to my friends and all the people who died for Paris, so that today she is a free city. I dedicate this music to them." From where I stand, they couldn't have asked for a better monument.

Previous installments of Jeffrey Ford's "Classic Corner" have focused on Elmer Bernstein's The Buccaneer (FSM #23), Dimitri Tiomkin's The Big Sky (FSM #25), and David Shire's magnificent Return to Oz (FSM #30/31).

SCORE

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RATINGS:

- 1: Absolutely Unredeemable
- 2: Below Average, Poor
- 3: Average, Good
- 4: Excellent
- 5: Classic, Absolutely Flawless

NEW RELEASES

In the Line of Fire • ENNIO MORRICONE. Epic Soundtrax CD, Cassette (EK 57307). 23 tracks - 63:41 • *In the Line of Fire* represents the first Clint Eastwood film with a Morricone score since 1970's *Two Mules for Sister Sara*. Hence, there was a lot of anticipation with this film that Morricone would come up with something new and memorable. Alas, it was not to be. Morricone's score is extremely functional within the film but when heard independently of it, the music is overly strident and rather difficult (as one would expect concerning a film about a psychopathic killer). Of the generous 23 selections on the CD, 17 are suspense and action themes which are highly repetitious and jarring. Among the better tracks for this dominant music are "Dallas Recalled," "In the Park," "Collage," and "On the Trail." Morricone also throws in a bland love theme ("Lilly and Frank") which appears four times, primarily in a flute and strings arrangement which sounds nice but has little substance. A separate theme for the Clint Eastwood character is an improvement and adds a bit of variety ("Frank Is Depressed" and "Frank"). The Maestro opts for a traditional orchestral performance, with only minor use of electronics (most notably in "Arriving in L.A.") and no chorus. It's nice to see Morricone associated with a successful American film (which increases the chance for an Oscar nomination) but to the longtime fan, *In the Line of Fire* represents an unsatisfying score which was not meant to be heard without the visuals. Perhaps the Maestro will compose another masterpiece for the upcoming Roland Joffe' remake of *Moby Dick*, but for this effort a generous recommendation cannot be offered. Epic forgot to include track timings but the CD plays for more than an hour. **3** -Gary Radovich

Gremlins (1984) • JERRY GOLDSMITH. Geffen/BMG CD (GED 24044, Germany). 7 tracks - 31:12 • Goldsmith's score for Joe Dante's original 1984 *Gremlins* has been one of the composer's most wanted scores on CD, and it has finally arrived in the form of a German import. Wilder than his score for *Gremlins 2: The New Batch*, Goldsmith's music for the original film needs no introduction—crazy, energetic, full of weird and erratic sounds (from synthesizers), and even some lush orchestrations ("The Gift"). The only problem is that, at 16 minutes, the score doesn't get as much time as it ought to—being a straight re-issue of the original 7-cut "mini-album" from Geffen, three rock songs (right out of the mid-'80s) are also included on the CD. (The seven minute "Out, Out" by Peter Gabriel is extremely excessive; Flashdance vocalist Michael Sembello's "Gremlins—Mega-Madness" is at least amusing; while Quarterflash's "Make It Shine" fortunately runs only four minutes.) Goldsmith's music is admittedly great (what there is of it), but it's hard to fully recommend the album for 16 minutes of score. Another track or two would have made this a classic soundtrack all around, but as it is, this CD will satisfy those seeking the original album in digital format. A more definitive representation of the score will have to wait for another day. **3½** -Andy Dursin

Once Upon a Forest • JAMES HORNER. Fox/RCA CD, Cassette (666286-2). 13 tracks - 67:16 • I normally don't buy soundtracks to animated films without first seeing the movie, but I took a chance with this one. Ignoring the opening song, I went directly to "The Forest" and was delighted to finally hear some very exceptional music from Horner; vibrant, gentle, uplifting and fairly unique. However, delving deeper into the score, I found this was nothing more than a massive congregation of his past works. It seems virtually every score he has ever created is represented in one form or another on CD. For instance, "The Journey Begins" begins with music from *Krull*, moves to *Glory*, goes to *The Land Before Time*, *An American Tail*, etc. and this flip-flopping continues throughout. Unlike the songs on Horner's other soundtracks, the ones here lack any color, depth or emotion and are somewhat annoying—luckily there are only four. I do love the majority of the score, however, especially one beautiful motif. It may not be very original, but it's by no means bad. **3½** -Tom Wallace

FOUR BY BASIL POLEDOURIS:

Lonesome Dove • BASIL POLEDOURIS. Cabin Fever CD, Cassette (CFM-972-2). 10 tracks - 46:04 • It's taken a while, but Cabin Fever (the Connecticut-based company that released *Lonesome Dove* on video over a year ago) has finally gotten around to releasing Basil Poledouris' outstanding western score for the award-winning TV mini-series. With a sweeping, nostalgic main theme grounded in Poledouris' warm string writing, *Lonesome Dove* starts off on the right foot and never stumbles. Westerns give composers a wealth of emotions and situations on which to base their music, and that's more than evident in Poledouris' score—like Broughton's *Silverado*, there are rousing action themes ("Night Mares") in addition to the more character-driven cues ("Captain Call's Journey"). But *Lonesome Dove* succeeds best in relating the music to the characters and the highly-emotional situations they become involved in—Poledouris backs up the drama and enhances it with his beautiful score. The CD lacks liner notes, but does have a "picture disc." However, it's Poledouris score that is of the most interest here, and its long-overdue arrival on CD is one to rejoice about. **4½** -Andy Dursin

Free Willy • BASIL POLEDOURIS, SONGS. MJJ/Epic Soundtrax CD, Cassette (EK 57280). 12 tracks - 59:32 • *Free Willy* allows Basil Poledouris to craft a modern pop score in his typical blend of orchestral instruments and electronics. Although only 6 tracks (30 minutes) are devoted to the score, at least the disc producers have lumped them all together instead of inserting the pop vocals in between each cut. Using two or three primary themes, Poledouris manages to inject emotion into the score, even when heavily synthesized, again proving his talents as one of the premier film composers active today. Greig McRitchie's orchestrations add much to the proceedings and the score has nearly flawless sound. *Free Willy* may not be as memorable as some of Poledouris' other works but is still miles ahead of most of the competition! Both "The Gifts" and "Audition" feature some beautiful music and the extended "Farewell Suite" provides a fine recap of the primary themes. **4** -Gary Radovich

Hot Shots: Part Deux • BASIL POLEDOURIS. Varèse Sarabande CD, Cassette (VSD/C-5426). 8 tracks - 30:01 • As a film, *Hot Shots: Part Deux* had its gags, but wasn't very funny. How can you spoof *Rambo*? You can't. It's already funny. This film yielded some laughs, but when you've seen half the jokes in the commercials, and can anticipate the other half from past films, why see it? Jim Abrahams had the sense to turn to Basil Poledouris for a rousing, orchestral score, in the tradition of Elmer Bernstein's *Airplane!*, but then wasted it in a lousy sound mix. Sound effects aren't funny! On CD, Poledouris' score is an exciting work that has already drawn acclaim, and one can appreciate the thematic material he was getting at. (It's depressing, though, that a stupid spoof like this is the only way we can get a bombastic, orchestral score nowadays.) It's a deliberate take-off of *Rambo* and *Robocop*, which yields another problem. If I want to listen to *Rambo* or *Robocop*, I'll put in those CDs. Other cues make fun of *Basic Instinct* and the Italian restaurant love song from *Lady in the Tramp*, and quote the themes from *Father Knows Best* and *Sea Hunt*. None of the music approaches the hilarity of four sopranos singing "Robocop" in Leonard Rosenman's *Robocop 2*. Varèse gets into the act with some gag album credits; a fun CD overall. **3** -Lukas Kendall

Wind • BASIL POLEDOURIS. For Life CD (FLCF-25209, Japan). 19 tracks - 55:06 • Basil Poledouris has a certain knack for scoring films centering around the ocean—*Big Wednesday* (1978) and *The Blue Lagoon* (1980) are two of the composer's best scores, and here comes his score for *Wind*. The movie is a total mess (despite sensational photography and exciting boat sequences), but Poledouris' score is a winner all the way. Combinations of orchestral and synthesizer material often produce mixed results, but they work great together in *Wind*. Poledouris uses the orchestra sparingly, but to great effect early and late in the score (for the film's climactic race). The rest of the album is made up of often relaxing synth tracks, nicely performed by several musicians (including the composer). The music is rousing, upbeat and lyrical—the perfect complement to a film centering around the America's Cup. Unfortunately, the film bombed on this side of the Atlantic and no U.S. release ever happened. Fortunately, it has received a release from a Japanese label named "For Life" Records. While the price is obviously a tad on the expensive side (over \$30), it is one of 1992's best and a release that will fill a gap in the Poledouris discography. It's also a CD fast disappearing, so get it while you can. **4** -Andy Dursin

Dennis the Menace • JERRY GOLDSMITH. Big Screen CD, Cassette (9 24514-2). 14 tracks - 41:24 • This Goldsmith excursion to John Hughes suburbia is just down the street from the juvenile *Burbs* of Joe Dante. The driving energy of the main theme centers around the character of Dennis on the move and the kid is identified by a ubiquitous harmonica. A nine-note motif for the *Home Alone*-ish villain, Switchblade Sam, similar to the baddie puppet Stripe riff from *Gremlins*, invades and takes over much of the film and score. The disc features an action cue on the theme of digestive flatulence ("Beans") in contrast to the lyricism of "Real Love"

and the "Shaggy Dog Story." The last cue, "Toasted Marshmallow," is the best selection as the theme of childhood chaos is skillfully developed in the scherzo spirit of Hank Ketchum's troublesome tyke through Goldsmith's inventive mix of spiky rhythms and melodic mischief. 4 -Stephen Taylor

Life with Mikey • ALAN MENKEN. Hollywood CD, Cassette (HR-61523-2). 31 tracks - 35:56 • This soundtrack's 50 second title tune is a delightful pastiche of a hokey TV situation comedy theme song (lyrics by Jack Feldman). The following selections, however, are a mix of 23 brief Michael Starobin orchestrated cues, five demolitions of standard tunes ("Zip-a-dee-doo-dah" in rap and "Silent Night" in jazz) and a melodic song "Cold Enough to Snow" warbled by Jennifer Warnes (lyrics by Stephen Schwartz). For those who like their show/soundtrack CDs campy and cute, this is a satisfying disc. *Life with Mikey* is a fun, if negligible, addition to the quickly growing Menken discography. 3 -Stephen Taylor

Robotjox (1989) • FREDERIC TALGORN. Prometheus CD (Belgium, PCD 125). 15 tracks - 40:21 • For those who have bemoaned the apparent passing of large orchestral scores for the sci-fi/fantasy genre in recent years, this is a welcome shot in the arm. *Robotjox* lacked the depth of some comic books, but was an ambitious film from Charles Band's Empire Pictures starring Gary Graham (the guy from the *Alien Nation* TV show who looks like Mick Jagger), and featuring some impressive special effects considering the budget. Chief among the film's assets was this bitchin' Frederic Talgorn score in the best tradition of John Williams—it was only a matter of time for this one to be issued, as it thankfully was recorded with the fine Paris Philharmonic (no re-use fee). It's like a Williams western, and as with the best of the Williams-style symphonic scores which followed *Star Wars* (Craig Safan's *Last Starfighter* springs to mind), it doesn't just have lots of brass blasting away, but rich thematic material throughout, which even comes up in the couple of source cues on the CD. Booklet features David Hirsch liner notes and color stills; overall, an impressive display of Frederic Talgorn's talents in the large orchestra arena, one which the *Star Wars* crowd should really dig. Crash and burn! 4 -Lukas Kendall

The Film Music of Don Davis: Hyperspace. Prometheus CD (Belgium, PCD 120). 20 tracks - 76:22 • I've always felt that Don Davis is one of Hollywood's untapped musical talents. When the producers of *Star Trek: The Next Generation* failed to ask him back after his trial run on "Face of the Enemy," it was further proof of their inability to recognize the potential of the underscore. *Hyperspace*, the album's title piece, is 30 minutes of music from a delightful 1985 low-budget comedy starring Paula Poundstone and Chris Elliot. You can hear a lot of Davis' potential here, though it is the hilarious twisting of Williams' *Star Wars* and a bizarre dirge variation of "Old MacDonald Had a Farm" that steals the show. However, the real gem on this album is a 46 minute symphonic suite from Davis' scores to the *Beauty and the Beast* TV series. Actually recorded several years ago as a follow-up to the Capitol Records collection of music and poetry (CDP 7 91583 2), the album was canceled when the show was dropped from its network run. Though intercut with typically romantic pieces such as "Labyrinths" and "God Bless the Child," the suite, as a whole, presents the darker side of the program with the themes for recurring villains Paracelsus and Gabriel. The finale of the suite is the powerful original cue for "Catherine's Death," which, according to the in-depth liner notes, was toned down by Lee Holdridge at the request of the producers, nervous about killing off their heroine. Despite *Hyperspace's* somewhat tinny sound (this is the original recording), it is a fun score to listen to and leads nicely into the grand sounding recording of the Zagreb Symphony Orchestra's faithful performance of *Beauty and the Beast*. This is a real "must" for fans of well-crafted contemporary scoring. 4 -David Hirsch

Miklós Rózsa: Film Music Vol. 1. Prometheus CD (Belgium, PCD 122). 22 tracks - 69:51 • This is a reissue of two Rózsa albums, *12 Choruses from Ben-Hur & King of Kings* (Medallion ML 311) and *The Power* original soundtrack (Citadel CT-MR-1). The first album is a collection of the choral pieces written for the two biblical epics which Rózsa adapted for choir and solo organ after receiving numerous requests from churches for use of the material. A solid performance by the Brigham Young University A Cappella Choir and organist Don Cook provides a fascinating 40 minute suite of "religious" film music. The 30 minute recording of *The Power* score contrasts sharply, featuring a typical Rózsa action score (very similar to *Time After Time*) and an unfortunate compressed sound for the 25 year-old recording. Tony Thomas' notes are quite enlightening, though this album may only serve Rózsa collectors in general since *The Power* is a somewhat minor score from a disappointing George Pal film, and the choral pieces may not interest the average buyer. 3 -David Hirsch

Vampire Circus: The Essential Vampire Theme Collection. Silva America CD (SSD 1020). 14 tracks - 77:19 • Remember those "Creature Feature" programs that used to air Saturdays on your local UHF channel? Sure, you would rather be watching a program of substance, but why pass up *Dracula A.D. 1972* and *Lust for a Vampire*? While today such programs have been more or less replaced by cable trash like "USA Up-All-

Night," you'll still be able to get a thrill or two out of Silva Screen's neat new compilation *Vampire Circus*. While the majority of music comes from more recent cinematic history (1980-present), there are few nice exceptions here—Gerald Fried's *Return of Dracula* (the "Feature" attraction) and David Whitaker's score for the obscure Hammer outing *Vampire Circus* (but, then again, what Hammer film *isn't* obscure?) open up the album and provide appropriate menace. Less successful is Chuck Cirino's all-synthesizer suite from the hideous Concorde film *Transylvania Twist*, which runs 7 minutes and sounds out-of-place with some of the other tracks, which include: Brad Fiedel's *Fright Night*, Jonathan Elias' *Vamp*, Daniel Licht's *Children of the Night*, Brian May's *Thirst*, Lee Holdridge's goofy *Transylvania 6-5000* (thankfully including the song parody), Fred Mollin's *Forever Night*, Cliff Eidelman's *To Die For* and its sequel *Son of Darkness: To Die For II* (by Mark McKenzie), a nice 11 minute suite from Bob Cobert's *Dracula* (the Jack Palance/Dan Curtis version very reminiscent of last year's *Bram Stoker's Dracula*) and Richard Stone's *Sundown*, which perfectly caps the album. (Leo Delibes' "Flower Duet" is also included to represent the totally messed-up 1983 vampire opus *The Hunger*). The sound quality is wildly varied (a lot of surface noise is detectable on *Transylvania 6-5000* and the Cobert *Dracula*), but David Hirsch's liner notes compensate for that. Overall, an agreeable album that listeners ought to sink their teeth into (sorry, I couldn't resist that one). 3½ -Andy Dursin

Hollywood's Greatest Hits Vol. II • ERICH KUNZEL/CINCINNATI POPS. Telarc CD (CD-80319). 17 tracks - 63:44 • Six years after the release of volume 1 (CD-80168), maestro Kunzel and the renowned Cincinnati Pops Orchestra return to the genre of classic Hollywood film scores with their 42nd album for Telarc. Vintage themes from *Around the World in 80 Days* and *Spartacus* share equal billing with contemporary compositions such as James Newton Howard's *Grand Canyon* and Enya's "Book of Days" from *Far and Away*. However, most people will probably grab this recording, not for the orchestra's consistently fine performance, or Telarc's high definition 20-Bit digital sound, but for the novelty of hearing the first commercial recording of the rejected Alex North fanfare for *2001: A Space Odyssey*. Barely 1½ minutes in length, it offers the composer's interpretation of the opening for Kubrick's classic space opera. With the Goldsmith conducted re-recording still unreleased as yet, its inclusion in this collection will doubtless incite curiosity, though it may also disappoint in its similarities to "Also Sprach Zarathustra." (I would assume North was instructed by Kubrick to compose a piece in the same vein as the classical temp track, just as Georges Delerue was asked by Oliver Stone to emulate Barber's "Adagio for Strings" for *Platoon*). 3 -David Hirsch

SPOTLIGHT ON: THE ALHAMBRA MORRICONE CDs

Occio Alla Penna (Alhambra A 8916) • **Duck You Sucker** (Alhambra A 8917) • **My Name Is Nobody** (Alhambra A 8918) • **Revolver** (Alhambra A 8919) • **Machine Gun McCain** (Alhambra A 8922) • **Without Apparent Motive** (Alhambra A 8924) • **La Califfa** (Alhambra A 8928); Ratings: 3's and 4's -Randall D. Larson

This German label is offering a treasure trove of rare European film music, including a fistful of Ennio Morricone discs such as those reviewed here. All of them have been effectively transferred to CD and are well-packaged, with colorful covers (the title is in German, with more familiar English and Italian translations provided), full credits, and, for some, informative liner notes. All seven of these scores are among Morricone's best of the 1970s, from the jazzy *Revolver* and *Without Apparent Motive* to the breezy Western/pop of *Duck You Sucker*, *My Name Is Nobody* and *Occhio Alla Penna*, and from the easy-listening/vocal ballad score for *Machine Gun McCain* to the eclectic and unmatched beauty of *La Califfa*.

It's a varied lot, and those appreciative of Morricone's lyrical romantic music may not terribly like his jazz and pop material. But *Duck You Sucker*, from the light melody of its wordless vocal theme to its more bizarre pop rhythms (such as the pleasantly manic "March of the Beggars") and *My Name Is Nobody*, with its take-off on *Once Upon a Time in the West's* harmonica gunfight theme to its charging, nasal motif for the Wild Bunch, contain some of Morricone's classic Western styles. The three-segment vocal "Ballad of Machine Gun McCain" maintains a nicely dramatic rhythm to it, though much of the score is inconsequential. *La Califfa* is one of his rarest and loveliest scores, alternately modernistic and atonal, more often beautifully and majestically melodic. *Without Apparent Motive*—this being its first complete recording, featuring six tracks never before available—is a powerful if primarily non-melodic score. *Revolver*, too, is highly suspense-oriented.

Alhambra has done soundtrack collectors—and particularly Morricone collectors—a big service by making these rare and excellent Morricone soundtracks available on compact disc. While some may not appeal to those who don't already collect the composer, some of them—*La Califfa*, *My Name Is Nobody*—should be staples of any film music collection.

NEW CDs I'M SUPPOSED TO REVIEW

by LUKAS KENDALL

The title says it all. I had planned to cover many more releases this month, but unfortunately ran out of room. Such titles I'll review later include the new Label X CDs (*Cinerama South Seas Adventures* and *Utu*), some more Varèse releases (*The Secret Garden*, *Rich Man, Poor Man*), and others. If you can't find any of the below locally, mail order them directly from the labels, or the dealers advertised on page seven.

One of the best CDs I've heard in the past couple of months is **Needful Things** (Varèse Sarabande VSD-5438, 17 tracks - 60:19) by the ever-refreshing PATRICK DOYLE. I was initially skeptical of Doyle, as so many people liked him (including non-soundtrack collectors going nuts over his *Henry V*), usually a sign someone's not very good. Fortunately, I was wrong. In an age when so many scores are getting "smaller" in scope and more keyboard-oriented—even Jerry Goldsmith and James Horner have followed this trend, in order to stay viable as "big film" composers—it seems Doyle alone is using the full resources of an orchestra and making it sound like an orchestra—you know, with more than strings and synth pads. (And it doesn't just sound like a John Williams clone, either.) Who knows if it's attributable to Lawrence Ashmore's complex orchestrations or Doyle's own dramatic sense, but it makes for some cool albums. Fortunately, Doyle was able to develop this sound as one of Kenneth Branagh's cronies, and is now taking on non-Branagh films. *Needful Things* is the latest Stephen King adaptation, and it lets Doyle go nuts with not only an orchestra but a choir, too. I don't know how some might react to him, but my mind is set: Patrick Doyle is good, and so is this album (which is an hour long, too, for you length-mongers). The CD also includes "Ave Maria" by Schubert and "Peer Gynt: Hall of the Mountain King" by Greig (the piece in the trailers).

Critters 2: The Main Course (NICHOLAS PIKE, Intrada MAF 7045D, 25 tracks - 46:30) continues Intrada's venture into *Critters* territory, having released David Newman's score to the original *Critters* a few months ago (MAF 7044D). On the plus side, this early, 1988 effort from the talented Nicholas Pike (*Sleepwalkers*, *Captain Ron*) is almost entirely orchestral—as potentially bad as these low-budget horror scores can be, they always seem that much worse when synthesized. That's not to put down Pike's effort here, however, which has some interesting orchestrations and thematic material. Much like Newman's score, it features some lovely music for the peaceful Americana setting about to be decimated. And, like the first score, it inevitably shifts to helter-skelter, mickey mousing for the *Critters*' reign of terror, kept alive only by Pike's intriguing orchestrations. This type of music doesn't play as well apart from the picture, but when does it ever? The gentle Americana returns at the end, however, and it's really nice, making the disc a keeper overall. I fear my life shall remain incomplete, however, until Intrada releases *Critters 3* and *4*.

Also new from Intrada is **Angel** (CRAIG SAFAN, Intrada MAF 7051D, 10 tracks - 33:02). Craig Safan is the man behind the rousing *Last Starfighter* (Label X CD 705) and the powerful *Son of the Morning Star* (Intrada MAF 7037D), as well as the catchy clarinets of TV's *Cheers*; his other credits include numerous TV movies, *Remo Williams*, one of the *Freddy* movies, and a far out, *Altered States*-like unused score for *Wolfen*. This score was rapidly cranked out for the first of the *Avenging Angel* films (1984), which, if not for their cool catch phrase of "High school honor student by day, Hollywood hooker by night," might be forever forgotten. The score is a mixture of electronics and orchestra, featuring some tender music for poor li'l Angel's plight, some suspense/action music of varying degrees of interest, and one track of annoying, early '80s pop music. I can't imagine people rushing out to buy this CD, but there are definitely some interesting ideas in it, and Safan is one of those composers whose work you want to like, because 1) he's generally overlooked for Hollywood films, which implies 2) he actually puts independent thought into his work. Roger Feigelson provides some nice, tongue-in-cheek liner notes; at least, I hope he meant them tongue-in-cheek.

Those who never bought the original **Poltergeist II** CD, you made a good call. New in Intrada's limited edition series is an expanded version of the score (JERRY GOLDSMITH, Intrada VJF 5002D, 13 tracks - 53:33). Here's the story: Way back whenever—1986, I

guess—Intrada shelled out big bucks for the almighty re-use, a payment so hefty that they could only afford to issue a 30 minute disc, containing the tracks "The Power," "Late Call," "The Smoke," "The Worm," and "Reaching Out." (Yes, Varèse issued the CD overseas, another story altogether.) Alas, they overpaid on the re-use, so they have now issued an expanded, limited edition (2000 copy) CD available directly from them and a few specialty stores. Having never heard the original disc myself, I can't say how much of an improvement this is, but it's one intense listening experience, and naturally contains all the choral and action stuff people have wanted from the score the whole time. Carol Anne's theme is back from the first *Poltergeist*, of course, but most of the CD features all-new themes and some wild orchestra, synth, and choral work. I must confess that the score is far more synth-based than I would expect, but that makes sense, as this was the time when Goldsmith was really getting into electronics, which allowed him to come up with fascinating new ideas. (After working with an orchestra for 30 years, I'm sure one needs new tools to keep going.) Booklet has liner notes from Doug Fake; another strong Goldsmith CD restoration overall. And no, don't expect a CD of the first *Poltergeist* anytime soon.

Besides putting out the first-ever CD of *Battlestar Galactica* (see last issue), the German edel label (no, I don't know why the first "e" isn't capitalized) has reissued a long out-of-print Polydor CD, **Indiana Jones and the Temple of Doom** (JOHN WILLIAMS, edel TCS 102-2, 11 tracks - 40:18), previously available as a Japanese import (still the case with *Raiders of the Lost Ark*). This is a straight re-issue of the old Polydor disc, with the same 12 page booklet and the tracks still listed only on the whirling CD and deep within the booklet. Not much to say about the music, except that it's one of Williams' classic works, and to criticize it is heresy. Although my least favorite of the Indiana Jones trilogy—in a way, it marks the point where Spielberg and Williams began to lose their way—it's still miles ahead of most scores, and there are many strong new themes, such as those for Short Round and the annoying heroine Willie. There's also the large arrangement of "Anything Goes," the sacrificial "Temple of Doom" music, the "Slave Children's Crusade," and the terrific "Raiders March" from the first film. The CD is a real cream of the crop of music from the film, and proof that even when Williams is bad, he's good.

Another old Polydor CD reissued by edel in Germany is **Dune** (edel TCS 103-2, 17 tracks - 41:39) by the rock group TOTO. David Lynch's 1984 film of Frank Herbert's novel was a mixed bag, but the score has attained something of a cult status among some people. It stands as one of the better results of a rock group being entrusted to score a film. What happened during its production was that someone realized an orchestra would probably be needed to embellish Toto's work, so Toto band member David Paich's dad, Marty Paich, helped out by Allyn Ferguson, came aboard to beef up the music with the Vienna Symphony Orchestra. The result is a score with some large, orchestral sections, like the "Main Title," with its classic, four-note theme, and some pop/rock sections. There are no doubt people who want more orchestra and people who want more guitars and pop drums, but the whole thing is starting to grow on me. To make the CD even more varied, also included is Brian Eno's "Prophecy Theme" (though you can only hear the theme if you play the track fast-forward), and two dialogue snippets.

Back to Indiana Jones, **The Young Indiana Jones Chronicles: Vol. 3** (LAURENCE ROSENTHAL & JOEL MCNEELY, Varèse Sarabande VSD-5401, 28 tracks - 70:22) is the latest in this series of discs from George Lucas' acclaimed but curiously unpopular TV show. Thankfully, Lucas recognizes the value of rich, orchestral scores and this is some of the finest TV music in years—if only most features today were done like this! Unlike the first two volumes, which were fairly evenly split between veteran Rosenthal and relative newcomer McNeely, this mostly spotlights McNeely, and furthermore, spotlights him as an arranger. The first two scores here ("Indiana Jones and the Scandal of 1920" and "Indiana Jones and the Mystery of the Blues") feature various arrangements of period tunes—ragtime, jazz, etc.—including Gershwin's "Rhapsody in Blue." So, if you like that type of music, it's here. Also included is Rosenthal's score for "Princeton 1916," with the elegant, sophisticated feel

and lush harmonies he has brought to the series. All in all, another fine disc, with color stills, liner notes by the composers and a Matthew Peak cover. It's strange that these discs are not more popular. The scores are, admittedly, different from the Indy features, but can you really believe this music was done for TV? One problem may be that each disc, being 70-75 minutes long, is actually like two albums in one. Listen to them in segments, one score at a time—otherwise, they feel like they last forever, when they really aren't that way.

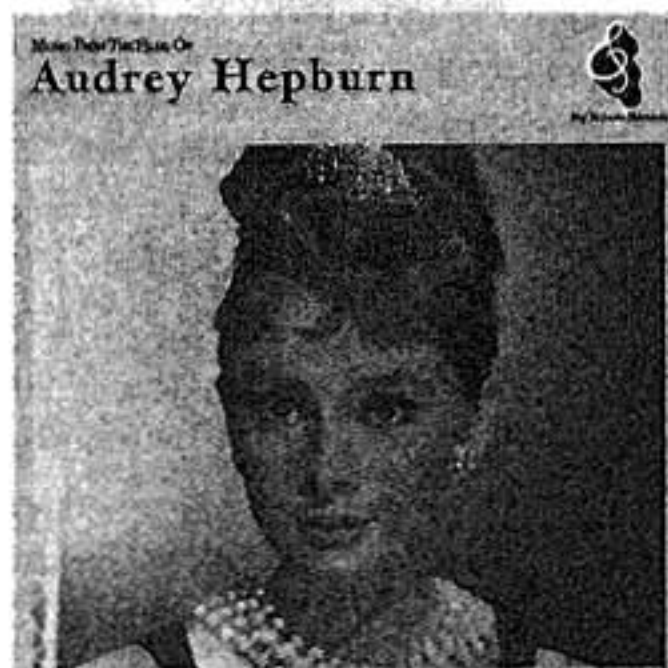
Brynmor Jones Filmmusic Vol. 1 is a new CD from the German mail order outlet Chinatown Filmmusic, soon to be repackaged under the title **Bloody Atlantic** (SaV 2405, 45 tracks - 73:53). It's a generous collection of suites by German composer BRYNMOR JONES, including the title film (a *Dead Calm*-type flick which recently got some HBO showings), *Café-Complet*, *The Mirror*, *A Meeting with Rimbaud*, *Up There in the Woods*, *Lost Landscape*, *The Millions Game*, and *The Cop and the Girl*. These are, I assume, all German productions. The CD displays a wide selection of styles and genres, from the powerful, Horner-esque opening track from *Bloody Atlantic* (actually the end credits music), to ethnic and location-oriented tunes, to chamber music, to light comedy underscoring, to source cues, to new age synths, and to minimalist synths. From a composer and films to which I've never been exposed, it's a lot to barge headfirst into, and admittedly some of the synth tracks aren't all that interesting. The suites do display interesting ways of tackling different subject matter, however, which we don't hear much of in the U.S. Overall, the CD stands as something of an A to Z introduction to a composer obviously accomplished and capable of many diverse styles, and this is by all means an admirable and welcome effort. Chinatown Filmmusic can be reached at Wunstorfer Strasse, 30453 Hannover 91, Germany.

New from Milan is the soundtrack to **Baraka** (MICHAEL STEARNS, Milan 7313835652-2, 11 tracks - 48:00), an epic, non-dialogue, presumably non-narrative 70mm film, hopefully not one of those three hour pieces of nonsense they make you watch in film class. Stearns is not the composer of the entire album (he's credited on 7 of 11 tracks), but the music director responsible for getting the various world artists together to do their respective tracks. The film is supposedly the story of the world, a saga which transcends cultural boundaries and as such is musically represented by a variety of ethnic music, acoustic and synthesized. Most film music collectors have probably read between the lines by this point to determine that this CD is drone city and that they don't want it. That's probably true, as this is one of those new age/ethnic music albums doubling as a soundtrack which is by no means bad music (most people probably find this more appealing than they would, say, *Poltergeist II*), but not really a film score. I have no idea how it works in the film—it could very well be enchanting and hypnotic in that context, as only one track, "Wipala," seems to be on disc—but I've always wondered how a traditional, linear score might function in a contemporary, presumably non-linear film like this.

John Barry: The EMI Years: Vol. 2, 1961 (EMI 89586 2 8, 28 tracks - 61:56) is one of several new discs from the U.K. branch of EMI showcasing John Barry's early pop/rock work in England before becoming a film composer. (Volume 1 covered all his EMI recordings from 1957-1960; Volumes 3 and 4 will cover 1962 and 1963, respectively.) Ten songs are composed by Barry, the others are by various composers, including a few film themes, such as *The Magnificent Seven* (with that twangy electric guitar that pervades most of the tracks). All are instrumentals with Barry and some combination of his Seven or Orchestra. It should be of interest to Barry fans, but keep in mind most of it is nothing like his subsequent film music. The music overall is rather tame by today's rock standards, falling in that gray area between the end of the big bands and the beginning of guitar and drum-oriented rock, but most is quite listenable. I confess to be ignorant in this area of music, so I really don't know how much certain people are going to be interested in these recordings. The CD certainly seems complete and well-documented, with exhaustive notes by David Toop. One English mail order dealer carrying the EMI discs, as well as most Barry material, is Screentunes, which can be reached at 22 Kensington Close, Toton, Beeston, Nottingham NG9 6GR England.



(4/2-24532)



(4/2-24503)



(4/2-24515)

Big Movies Big Music Big Screen Records



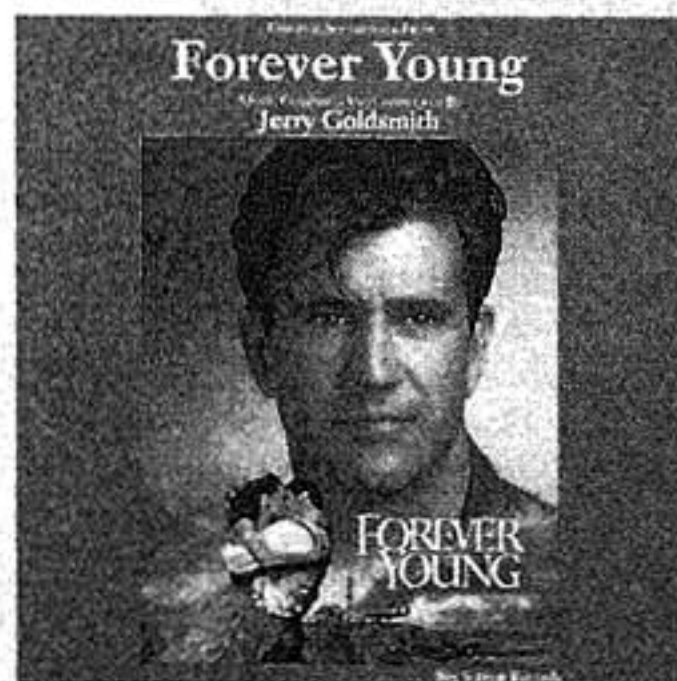
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Big Screen Records



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(4/2-24482)

Original Motion Picture Soundtrack
Searching For Bobby Fischer
Music Composed and Conducted by James Horner.

Motion Picture Artwork © 1993 Paramount Pictures

Music From The Motion Picture Soundtrack
For Love Or Money
Music Composed and Conducted by Bruce Broughton.

Motion Picture Artwork © 1993 Universal City Studios, Inc.

Original Soundtrack From Dave
Music Composed and Conducted by James Newton Howard

Motion Picture Artwork © 1993 Warner Bros. Inc.

Original Soundtrack From
Dennis The Menace
Music Composed and Conducted by Jerry Goldsmith

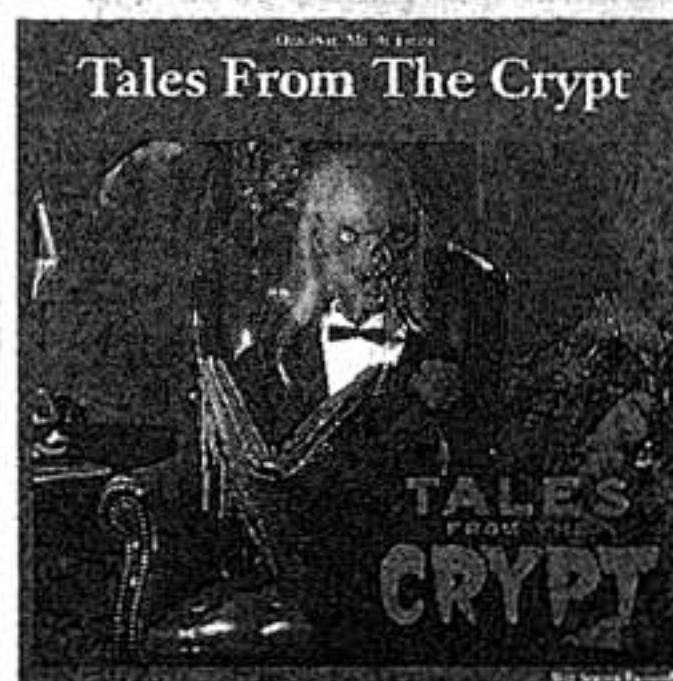
Motion Picture Artwork © 1993 Warner Bros. Inc.

Original Soundtrack From Forever Young
Music Composed and Conducted by Jerry Goldsmith

Motion Picture Artwork © 1992 Warner Bros. Inc.

Original Music From Tales From The Crypt
Music from the HBO series

Artwork © 1992 Tales From The Crypt Holding



(4/2-24462)

THE WONDERFUL WORLD OF CAM

Reviews by ALAIN CARRIOU and GARY RADOVICH

If you're anything like me, you've known of the Italian CAM label as one that frequently issues titles of significance, but what is significant and what isn't tends to become a blur. Gary Radovich, bless his soul, was kind enough to explain it to me: Way back in the '60s and '70s, CAM issued lots and lots of soundtrack LPs, mostly to Italian and other European films. Now, these are getting reissued on CD in the "Soundtrack Encyclopedia" series. There are some real gems in here, as pointed out below, and several batches of 25 CDs have now been issued. (The CDs all have similar covers with Italian type, so don't skim them too quickly at record stores.) These are the "CSE" CDs; CAM also has a "COS" series of CDs, which are to current films, and a "CVS" series (like the drugstore chain) which are mainly reissues of album cover versions and so forth.

Rocco e i suoi fratelli • NINO ROTA. CAM CSE 014. 12 tracks - 36:42 • This 1960 Luchino Visconti movie deals with the migration of a family from south Italy to Milan. Rota's score expresses the duality between the locations with folk songs for the family's roots, and heavy orchestrations for their problems in adjusting to the new environment. "Introduzione e cantoni" begins the CD, a full-blown symphonic cue with heavy percussion and brass. "Terra lontana" and "Valzer ai laghi," with their folk roots, reveal nostalgia and happiness in their waltz rhythms. Love is present in "L'amore di Rocco," but drama remains common through it and the somber strings and Herrmannesque woodwinds in "La gelosia di Simone." The presence of filled-out orchestrations represents sacrifice and daily difficulties, but the music is always beautiful in its dignity. 4 -Alain Carriou

Il prezzo del potere • LUIS BACALOV. CAM CSE 027. 11 tracks - 27:50 • For this 1969 Italian western, inspired by JFK's assassination, Luis Bacalov composed a highly listenable and colorful score. The music is based on a dynamic main title introduced by harmonica and quickly followed by full orchestra, enriched by a female voice and guitar. The main theme returns throughout the score but in different variations (somber and slow and in a plaintive mood in track 6, and with nostalgia as a love theme in "Going Home"). The CD also contains source music, a fanfare ("Welcome Mr. President") and saloon music ("Quattro fior per Jenny"). "Il ponte" is an action cue which can be described as something between *The Magnificent Seven* and *The Big Country* with a lot of brass and percussion. "Bufo a las mariposas," meanwhile, begins like an orchestra rehearsal and goes on with hammering piano and suspenseful strings. The superb CD closes with a welcome new playing of the main theme and the majesty of Bacalov's music perfectly captures the final ride in the wild west. 4 -Alain Carriou

Lo chiameremo andrea • MANUEL DE SICA. CAM CSE 030. 18 tracks - 30:59 • This is a wonderful reissue of a 1972 score. De Sica is generally unknown in this country, or is remembered solely for his *The Garden of the Finzi-Continis* (that film, like this one, was directed by his father, Vittorio De Sica). I was not familiar with this score and expected the worst when I put it in my CD player. But this music turned out to be a real revelation... a beautiful score performed by children's chorus and small orchestra. There are five Italian-sung songs in the score but don't let them scare you away. The performance by the chorus (which appears in 16 of the 18 selections) is wonderfully original and playful, which probably added immensely to the enjoyment of this comedy. "Lettera alla nonna" presents the chorus in all its glory for 3 1/2 minutes while "Lo chiameremo andrea—versione organo" features the memorable main theme performed solely by orchestra. Many of the tracks are brief and the sound is excellent. This melodic and happy-go-lucky score is somewhat reminiscent of the early '70s scores by the De Angelis brothers. Recommended strongly! 4 -Gary Radovich

Comme un boomerang • GEORGES DELERUE. CAM CSE 032. 11 tracks - 28:15 • This 1976 French movie tells the story of a man who tries to save his son accused of murder. Delerue has composed a melody full of sweet melancholy, with harpsichord punctuation in his *Day of the Dolphin* style. "Boomerang," meanwhile, recalls Delerue's early work, *Tierz sur le pianiste*, in the piano sound, and becomes a waltz with soft drums. "Free" and "Espoir" are two tracks different from Delerue's usual compositions with a jazz influence (saxophone, drums, and bass). In "La lettre" and "La recontre," sad piano notes replace the bittersweet harpsichord. This change seems to be a metaphor of the story, in which the son is killed by police at the end. 4 -Alain Carriou

Gli indifferenti • GIOVANNI FUSCO. CAM CSE 039. 18 tracks - 33:43 • This 1964 Italian film is based on an Alberto Moravia novel about the breakdown of a middle class family. The orchestral score gives main importance to the string section but in a very pathetic way like in "Malinconia" and "Suite di Carla." The family in crisis seems to be expressed by many solo instruments, such as piano in "Suite di Carla" and "Non aspettarmi ancora" and trumpet in "Non aspetarmi" and "Strana attesta." At the beginning of the score, solo instruments are played in conjunction with the string section but as the family is destroyed, the more

the string instruments are played lower and in a hammering, oppressive way. Overall, the music, with these orchestrations, contains much dramatic strength, emphasized by the fact that many cues are present on the CD more than once with different titles. 4 -Alain Carriou

La bugiarda • BENEDETTO GHIGLIA. CAM CSE 040. 17 tracks - 34:05 • This music, composed by the unknown B. Ghiglia, is from a 1964 comedy by Italian director Luigi Comencini. The overall impression of the score is that of recklessness: a jazzy main title with a whistling man is like somebody happy walking down a street. In many cues, the instrumentation is reduced to saxophone, guitar, drums and organ. The same melody appears many times in the different tracks but the lack of variations gives it an impression of superficiality. But, after all, it's a sixties light comedy, and the CD is a highly listenable one with much spontaneity. 3-Alain Carriou

Graze zia/Uccidete il vitello grasso e arrostitelo • ENNIO MORRICONE. CAM CSE 051. 12 tracks - 45:01 • *Graze zia* (1968) is an anticonformist feature with an anarchist spirit. The score is entirely a song score with four tracks composed by Morricone, with lyrics by A.S. Nohra. These songs, written during the Vietnam War among other events, must be taken as a product of the period, the late '60s. The lyrics, sung by a childrens choir in "Guerra e pace, pollo e brace" and "Fratello biondo," add a sarcastic and ironic atmosphere. The other score, *Uccidete il vitello grasso e arrostitelo* (1970), is in the same vein but this one is fully orchestral. Most of the cues have the same structure: haunting, obsessive music (drums, bass and trumpet in "La freda lama del coltello") made by a brief melody repeated over and over with only solo organ or solo harpsichord intermissions. "Tristi ricordi" is a rest from these never-ending cues, featuring delicate flute, guitar and soft drums. "Ai confini della follia" is equally beautiful and peaceful with piano and harpsichord adding to the overall pastoral tone. The CD closes with a return to seventies sound with "Scivolando nel buio," adding a child's voice and making for a strange, hypnotic sound. 3/4 -Alain Carriou

Les choses de la vie • PHILIPPE SARDE. CAM CSE 054. 13 tracks - 24:44 • This 1971 French drama gives us the opportunity once again to hear Sarde's skill as a melodist as in *Le train* and *Deux hommes dans la ville*. As the music deals with life and death, love and passion, the main theme ("La chanson d'Hélène") is a romantic and sad one with a perfect balance between strings, piano and harp. This theme is included in most of the tracks with a song version by French actors Michel Piccoli and the late Romy Schneider. The rest of the score has Vivaldian music symbolizing the happy days before a car accident (the CD contains sound effects mixed with dissonant brass). The score is short but the emotional impact of this delicate music is essential in Claude Sautet's movie. 4 -Alain Carriou

Incontro • ENNIO MORRICONE. CAM CSE 057. 9 tracks - 30:18 • This 1971 film is a love story, but a tortured one with the subject of adultery. The music is very lyrical with soft melodies like those in *Once Upon a Time in the West*, for example. "Scherzo un po triste" is a jazzy cue with trumpet and harpsichord, while "...Con la madre" is a six minute track with a full development of the main theme, starting with a sweet introduction on flute, strings and piano. With the addition of drums, the music becomes a twirling waltz. "Per Claudia" is very touching with the nostalgic and plaintive sound of strings. "Passegiata in solitudine" is equally beautiful, containing a female voice. Overall, the music, with these string orchestrations plus distilled piano and harpsichord, seem to remind you that too many years have elapsed since this tragic love story. 4 -Alain Carriou

Le mani sporche/Mio caro assassino • ENNIO MORRICONE. CAM CSE 058. 20 tracks - 51:26 • *Le mani sporche* is a TV movie directed by Elio Petri with a strong, philosophical and political screenplay. Morricone provides a piano introduction followed by sustained strings which creates an ominous, dull atmosphere in "Nostalgia dei ricordi." In "Ritorno dal passato" the character's doubts and fears are present with hesitating and faltering violins, or buzzing strings as in "Compromesso." The atonality of "Dolore e follia" is followed by the unusual use of silence. The music is interrupted and the waiting for the next notes emphasizes the stressful atmosphere. Most gallos, Italian horror thriller movies, are scored with innocent music to contrast with the horror on screen. *Mio caro assassino*, a 1972 score, is in this vein. The main theme is a lovely lullaby-like melody sung by a female voice and becoming little by little a tension-filled track with the presence of a tuning piano. As suspense is key in the film, "Voce affogata" is a suspenseful cue with drums, chimes, and harpsichord. 4/3 1/2 -Alain Carriou

Gli atti degli apostoli • MARIO NASCIMBENE. CAM CSE 069. 13 tracks - 39:02 • This music is from a five part, Italian TV series centered around the story of the Apostles after Jesus Christ's death. The 1969 series was directed by neo-realism's leading man, Roberto Rossellini. The score chooses to center on the mystical side of Jesus' followers rather than the

epic one. It is minimalistic in its orchestrations. "Titoli di testa" begins with a cicade noise and is followed by an ethereal flute. To emphasize the story's location, Nascimbene adds a zither-like instrument. "Musica folk moderata," with its light percussion, introduces more rhythmic material but the music always keeps a certain restraint. The cue "Calvario," with its wind noise introduction, is the first of many to contain Italian narration and dialogue. The harp and distant strings in "Arpe nel tempo" and "Fenicotteri" contribute to the discretion of this mystical music. The presence of spoken excerpts adds a dramatic presence and the score is always full of simplicity and humility. 4 -Alain Carriou

Io, io, io... e gli altri • CARLO RUSTICHELLI. CAM CSE 071. 14 tracks - 30:41 • Another welcome CAM reissue, this time a 1965 comedy by one of Italy's premier film composers. The overall musical impression is light jazz with an overabundance of dated electronics. At this time electronic keyboards were the rage (witness Rota's great *Juliet of the Spirits* from the same year), but to today's listener they can sometimes sound downright creaky and antiquated. Aside from the lively song which opens and closes the CD, the rest of the score is slow-moving and lacks variety. Rustichelli was famous for working in many genres, especially comedy, but *Io, io, io... e gli altri* has not held up over the years as well as some of his other works. Perhaps this should have been paired with another 1960s Rustichelli comedy score to add some interest. 2½ -Gary Radovich

L'uomo, l'orgoglio, la vendetta • CARLO RUSTICHELLI. CAM CSE 086. 14 tracks - 34:17 • The title of this 1967 film seems to indicate that it's a western, but it's not. The mythology is the same but this movie is based on Prosper Mérimée's novel *Carmen* and her tragic love with José. Spanish-oriented guitar music in DeFall or Albeniz style is the main orientation of the score, which has a powerful main title. The seduction of Spanish dances is also present with "Fandango" and "Habanera gitana." The more reflective moments are orchestrated for strings, organ and guitar. Other cues like "L'inseguimento di Garcia" have an Arabian feel with stunning heavy brass. Italian western music is also present in "Il colpo" and "Duello gitano" with dissonant brass, percussion and Jose's guitar theme. The story ends with Carmen and Jose's death, and Rustichelli adds a chorus to the final rendition of Jose's theme. 3½ -Alain Carriou

La valise • PHILIPPE SARDE. CAM CSE 088. 15 tracks - 27:12 • This 1973 score for a French comedy is a parody of existing film scores. The main title, "Triplo 18 heures" and "Final pop" recall seventies music fashions: drums, electric guitar and male interjections. "Il etait une foie dan le sud-ouest" is a racy parody of Morricone western themes while "Tijuana haute" with its Mexican feel sounds like Cosma's music. Many other tracks are jazz-oriented with piano ("Holiday Out") and a saxophone ("Un petit saxe"); the CD closes with "Un homme et une girl," a soft arrangement of Lai's *A Man and a Woman*. 3 -Alain Carriou

Totò di notte n. 1 • ARMANDO TROVAJOLI. CAM CSE 093. 10 tracks - 23:43 • Another interesting reissue in CAM's Soundtrack Encyclopedia series, this 1962 comedy score is a good introduction to Trovajoli, who scored many an Italian comedy in the 1960s and 70s. This score is one of his most varied, featuring a blend of jazz and pop in its presentation. "Titoli" and "Balletto delle sedie" feature chorus as well while "Rosa Morena Twist" is a lively song with maracas and early 1960s rock and roll influences. The arrangements are colorful and varied and the sound surprisingly good. Naturally, the score sounds somewhat dated by current standards, but this is a welcome reissue of a once rare LP. 3½ -Gary Radovich

Un uomo, un cavallo, una pistola • STELVIO CIPRIANI. CAM CSE 102. 11 tracks - 23:40 • This 1967 Spaghetti Western is better known in the U.S. as *The Stranger Returns*, starring Tony Anthony. The original soundtrack release (CAM SAG 9004) from 1968 relegated the score to half the album, due to its brevity. This was only Cipriani's second film score and has always been highly regarded (and sought after) by collectors. The score is essentially monothematic, but the melody is quite strong and the score is performed in the lyrical and inventive style typical for this genre. Cipriani uses a lot of solo trumpet in his score, played mournfully in the "de guello" style. Flutes, acoustic and electric guitars, percussion and, to a lesser extent, chorus get a good work-out throughout. Some use of electronic keyboards is also evident, particularly in "Esterno saloon." The sound is good and Italian Western fans will rejoice in this release. I just wish CAM could have paired it with another Cipriani western (like *The Bounty Killer*) to increase the playing time. 4 -Gary Radovich

Il lungo silenzio (The Long Silence) • ENNIO MORRICONE. CAM COS 014. 18 tracks - 45:22 • This recent score to Margaethe Von Trotta's urban drama of violence and fear features an atmospheric, mature work by the Italian Maestro. Aside from the near psychedelic "Main Title" (with its pounding beat, saxophone and operatic female vocalist) the score is primarily unmelodic and repetitious yet never becomes jarring and unlistenable. The musical arrangements, except for the "Main Title" which opens and closes the recording, are nicely varied and are mainly orchestral.

The blend of keyboards and strings is typical for this composer on "In morte di un magistrato" and melancholy on "Ricordo di lui" while flute on "Felicità sorvegliata" (two versions) sounds especially pretty. *Il lungo silenzio* is unlikely to please most fans of the Maestro or win him any new converts, but it clearly shows the 65 year-old composer on top of his form and fully in charge. Based on the film's storyline, it's refreshing that Morricone avoided his usual grating suspense music (and does that wild "Main Title" bring back memories!). 3½ -Gary Radovich

Jona che visse nella balena (Jonah Who Lived in the Whale) • ENNIO MORRICONE. CAM COS 015. 15 tracks - 44:48 • Another new score from Morricone for director Roberto Faenza's drama about a child's experience in a Nazi concentration camp. Unfortunately, whereas I wasn't expecting too much from *Il lungo silenzio*'s thriller score (and was pleasantly surprised), I did have expectations for this score and was hoping the horrific story would give inspiration to the Maestro to write a masterpiece. Alas, *Jona che visse nella balena* has a rather bland score which has little visceral impact and distinction. There are, of course, some moments of interest like "Gam Gam," a song performed by Susie Lyon, and a music box theme which recurs throughout the score (first heard in "Canoni per Jonah") which probably signifies the loss of childhood innocence. One track, "Un treno di disperati," is entirely performed by a wordless choir but the melody is far from Morricone's most memorable. Indeed, there is very little in the score even to suggest a Hebrew influence (perhaps the "Gam Gam" song comes closest) and the relentless combination of the music box melody and strings soon wears out its welcome. In addition, the pan flute appears on several selections and is meant to represent a sense of melancholy and nostalgia, but its appearance in too many recent Morricone scores has blunted its effectiveness and the score overall seems lightweight and pleasant. I expected more. Thankfully, there is only one suspense composition. The orchestra seems to be a lot smaller than usual and the intimate ensemble is well recorded. CAM provides adequate liner notes. 3 -Gary Radovich

Colpo di coda • PINO DONAGGIO. CAM COS 016. 17 tracks - 47:27 • Pino Donaggio became typecast in the early 1980s for his horror and thriller scores for Brian De Palma (*Carrie*, *Dressed to Kill*) and Joe Dante (*Piranha*, *The Howling*). Those early scores were a refreshing change from the highly synthesized and less than inspired music usually found in these films; Donaggio always used an orchestral sound which alternated lyrical romanticism with suspense and action. Sadly, many of his scores began to sound alike (especially in the use of strings) and as he has not scored a successful U.S. film for some time, he has been working in Italy and France lately. *Colpo di coda* won't be the breakthrough film he needs after a decade of unrealized expectations, but it's a step in the right direction. Firstly, Natale Massara does not arrange or conduct so the score has a fresh and lively approach with more of a contemporary sound. The score features heavy electronics mixed in with a traditional orchestra. The film is about a terrorist plot to assassinate a politician and Donaggio's music is mainly suspense and unmelodic action pieces. A bland love theme pops up from time to time as well but my impression was not a very pleasant one. 11 of the 17 tracks are best appreciated in the film. Of these tracks, I liked "Last Meeting in Venice" the most because of its atmospheric use of electronics. Not entirely successful as a soundtrack album, *Colpo di coda*'s refreshing sound nevertheless is a nice change of pace from Donaggio's past work and is a step in the right direction. CAM's liner notes are interesting except for some errors (like referring to British pop star Dusty Springfield as "Dustin") and the sound is impeccable. 3 -Gary Radovich

More Jazz Plays Famous Themes from Great Motion Pictures • KENNY CLARKE & FRANCY BOLAND BIG BAND. CAM CVS 002. 11 tracks - 34:28 • This is a reissue of a 1968 recording featuring Italian film theme cover versions in a 1940s Big Band jazzy style. Among the themes represented, all culled from CAM's library, are Trovajoli's *Seven Golden Men*, Morricone's *I Malamondo*, Ortolani's and Oliviero's *Mondo Cane 1* and 2, and Piero Piccioni's *Tre notti d'amore* and *The Moment of Truth*. If you're a jazz fan you might find this disc appealing, but the average collector will prefer the originals. 2½ -Gary Radovich

Nini Rosso: Masterpieces • NINI ROSSO, PERFORMER. CAM CVS 003. 12 tracks - 47:27 • This is a new release featuring Italy's well-known trumpet player, Nini Rosso (who was a featured player on some of Nino Rota's scores for Fellini). Most of these tracks are cover versions of film themes from the CAM archives by such composers as Riz Ortolani (*Mondo Cane*), Stelvio Cipriani (*The Anonymous Venetian*), Ennio Morricone (*Il Prato*), Giovanni Fusco (*L'eclisse*) and Carlo Rustichelli (*La ragazza di bube*). The emphasis on many of the arrangements is jazz, with Rosso's solo trumpet always highlighted. The disc's strong points are the digital sound, an informative booklet and several nice renditions. Once again, however, the dedicated soundtrack fan may prefer tracking down the original versions rather than these jazzy cover versions. Worth a listen, especially if you like jazz. 2½ -Gary Radovich

MAIL BAG - Letters from readers

...A few comments on some of the topics I read in the June FSM, all of which were interesting.

One; As regards Mr. Derrett's query as to why there's no CD of Jerry Goldsmith's *The Vanishing*, I thought the real reason is because Fox already had two expensive bombs on their hands (*Home Alone 2* and *Hoffa*) and was therefore unwilling to shell out the re-use, and not through any intransigence on Mr. Goldsmith's part, especially since he utilized a really big orchestra. [See my explanation on this on p.9—LK.]

Two; Re: another query about re-use, whilst it's true that my country has a re-use fee, it's slightly unfair of you to state that the British fee is a deterrent to issuing scores the same way that it is in America, I want to say that it just isn't so. Firstly, while there are some unscored scores made here, there have been and will be far more British recordings issued here than American ones over the last ten years, you can sleep at night in the knowledge that there's usually going to be an album for a British-made score. Also, small labels like Intrada and Silva Screen have issued long-playing British recordings for several years, Varèse issued Pat Doyle's 52 minute London score to *Indochine*, so it isn't an either/or option like it is in America, but how much do we want to put on it, and, length of score permitting, a British CD has never played for less than 40 minutes, while you struggle with your mostly 30 minute jobs from Varèse. I would have thought the 70+ minute CDs of *Legend* and *Supergirl* had convinced you of the fallaciousness of that remark.

[My reference to England's re-use fee was only to mention that there is such a fee there, and while not as insidious as America's, has still prevented some CDs—like *Slipstream*, see p. 15—from happening. See p. 17 for more of James' arguments on this topic.—LK.]

Three; I would also like to make a few observations regarding Paul MacLean and his excellently informative article on that unsung hero of the business, the orchestrator, although I could quibble on one or two of his points. While he is absolutely right to give stick to those he referred to as "hummers," he could have used some other examples; Stewart Copeland has written and arranged an opera, which he orchestrated with the help of long-time colleague, Francis Monkman, so perhaps it wouldn't be unfair to assume that he is at least capable of giving sketches that are of a similar standard to those by any average Hollywood composer. As for Thomas Dolby and *Gothic*, I thought the credit for John Fiddy read "Additional Orchestration by..." Of course, while there are a number of pop musicians who can write and arrange in the orchestral domain (Joe Jackson, Stevie Wonder, Eric Serra, Barry Adamson, and Steve Bartek), this is no guarantee that they will be much good in the get-it-done-yesterday world of scoring. Serra and Jackson excepted. Michael Kamen used to be one in the '60s and '70s and to the best of my limited knowledge, he orchestrated himself on the *Lethal Weapon* series. Please note I said "himself"; the other orchestrators were used for Sanborn and Clapton's portions of the score. Incidentally, ask him what he thinks about using them—sensitive ears need not apply!

[It was I, the out-of-control editor, who added the mention about Stewart

Copeland in Paul's article. I didn't say Copeland is a bumbling illiterate, just that Jonathan Sheffer heavily orchestrated Copeland's computer sketches on a Mac for *Highlander 2*, which is true. Also, Kamen's orchestrators and helpers on the *Lethal Weapons*, *Robin Hood*, and *Last Action Hero* have included numerous people, like Bill Ross, Bruce Babcock, and Don Davis.—LK]

Lastly, my appreciation to Alfred Kaholick and his in-depth interview with the tragically named Jerome T. Goldsmith. I too hope he finds quietude in his lifetime, but as we Goldsmith Police are all over the planet, I fear there is no escape. Indeed, with stuff like *Capricorn One* and *Leviathan*, the real Mr. Goldsmith found me a long time ago!

[Alfred sends his thanks, and also the stunning revelation that his "expose" on Jerome T. Goldsmith was, in fact, an elaborate fabrication.—LK]

My deepest thanks for reading another sermon, and to stress my gratitude for such an original, anti-dogmatic and regular magazine that makes me read it time and again.

James McLean
Glasgow, Scotland

...A couple of remarks on issues raised in FSM #34. First, I was appalled by your answer to Andrew Derrett's query concerning the cancellation of Varèse's planned release of Goldsmith's *The Vanishing*. Had Goldsmith simply wanted the score suppressed because he was unhappy with it or thought for musical reasons that it should not be detached from the film or for some other sensible reason, I would be merely disappointed. But the reason you gave sounds like... well, spite, and as such is very disturbing. [Again, see p.9—LK.]

To deny listeners a CD release of a major score just to get back at fans who (Goldsmith apparently thinks) buy his CDs just to have them in their collection seems justifiable only at the primitive level: i.e. it's Goldsmith's music and he can do anything he damn well pleases with it. (Although even at this level it utterly baffles me: what conceivable difference could it make to Goldsmith who owns his discs or why?) From a broader perspective, this action and the attitude it bespeaks seem unconscionable. At the very least this is a slap in the faces of the many collectors like myself who value Goldsmith's work for its artistry, who appreciate his music in film all the more by being able to listen to it on CD, and who collect CDs of his work the same way we collect CD's of, say, Mozart or Prokofiev or (insert the name of your favorite classical, jazz or rock composer).

I've read about Goldsmith's "there are too many discs of my music around" attitude elsewhere and it's just incomprehensible. To be sure, numerous composers have suppressed works (or editions of works) they considered inferior or embarrassing; but I gather this is not Goldsmith's rationale: he just doesn't want a (very small) cadre of (apparently very irritating) fans to get their grubby hands on his work in CD form. I suppose it's possible that he doesn't give a damn about the (far larger) group of serious listeners who deeply appreciate his music. But I hope not. I hope Goldsmith will realize his work reaches out to a very large audience of thoughtful, caring listeners whom he never encounters or hears from—in part because most of us wouldn't dream of imposing on his pri-

vacy. His life is his own; his music, however, we want to share.

On another matter, I very much want to respond to David Wishart's letter concerning sound quality and retrospective film music CDs. I don't actually have anything profound to say; I just want to send a resounding YES to the implied question of whether such recordings should include cues of variable sound quality. All his arguments strike me as absolutely right: the expanded length of CDs means that such releases can still contain an abundance of cues with high-quality sonics, the programmability of CD players means that listeners who don't want to listen to such cues need not do so.

Upon first reading Mr. Wishart's letter I thought: surely he's preaching to the converted. No one who seriously cares about film music is going to argue that a score should not be released at all on CD if it can't be in top-quality 1990s sonics. Then I recalled the flap over Silva Screen's CD of Goldsmith's scores to *Ransom* and *The Chairman*, which was taken from LPs. Of course, the CD sounds infinitely better than my oft-played LPs of these scores, and unlike those LPs, the CD will never deteriorate no matter how many times it's played. But these advantages evidently failed to impress purchasers who bitched about this release. This depressing recollection brought to mind similar gripes I've seen and heard over CD releases of Goldsmith's *Twilight's Last Gleaming*, *The Blue Max*, and even Intrada's splendid recent re-release of *Planet of the Apes*—a CD that offers sound quality so vastly superior to that of the hideously hissy Project 3 release as to reveal the score anew. Yet, people complained.

Surely we are better off having these CDs—not to mention such Cloud Nine releases as their Herrmann collection *Classic Fantasy Film Scores* and the complete score to Laurie Johnson's *First Men in the Moon*—accessible in the best available sound than not having them at all! Should the recorded legacy of great conductors like Toscanini and Furtwanger or great pianists like Horowitz or Rachmaninoff not be released because their sound quality is deficient by contemporary standards? Would such critics presented with a chance to buy a CD of, say, several early Herrmann scores prepared from existing flawed acetate masters turn it down because it has more surface noise than the latest releases?

To Mr. Wishart I say, thanks for caring about your releases, for going to the trouble to prepare them in so comprehensive and representative a fashion, and, indeed, for undertaking to release such commercially dubious projects in the first place. By all means: more retrospective albums! Please! With as much music as you think belongs on them, regardless of sound quality.

Since I'm on the subject of critics, I would like to take a moment to urge your readers who have not done so to pick up copies of a few CDs that have been underrated in my opinion by recent reviews. First up: James Horner's *A Far Off Place* (Intrada MAF 7042D), which I fear readers of your review in #33 may consider too bland to bother with. With this score and *Swing Kids* Horner has assayed a level of seriousness and originality I have not heretofore encountered in his works; perhaps this is what to your ears is "a softer sensibilit[y]" than

that of previous scores. From the ravishing main theme that appears near the end of the "Main Title" to the uncommon mix of power and subtlety of action cues such as "Attacked from the Air" and, especially, "The Swamp" (subtlety not being a characterization I thought I would ever apply to Horner), this compels a reconsideration of Horner's talents. And the sonics of this release, as with many Intrada CDs, is extraordinary!

My second underrated CD is *Samantha* (MAF 7040D) by Joel McNeely. McNeely, of whom I'd never heard until I encountered his richly melodic and powerful music on Varèse's *Young Indiana Jones Chronicles* compendiums, has here composed a score whose wit and energy engage from the first and stay in the mind for days. From the baroque and classical structure and design of the main theme, with its whimsical Mozartian (etc.) allusions, to the wacky but gentle satire of "Mrs. Schtumer's Fifth Symphony," which in its quartet version emerges as a completely different piece than its original organ incarnation, this score is uniquely delightful, as witty in its way as, say, John Williams' *1941*, but infinitely less heavy-handed. Admittedly this CD offers less than 30 minutes of McNeely's music; but I'd not trade it for 70+ minutes of most other 1992 scores.

Third, Randy Miller's *Hellraiser 3*, which got a very weak review in FSM #27. To be sure, Miller's score builds on Christopher Young's themes. There is strong evidence, by the way, in the wretched film, which I finally caught recently on cassette, that this relationship was probably forced by the producers, who in the event not only hack, slash, and otherwise grotesquely abuse Miller's tightly developed and focused score—which therefore emerges in the film as completely incoherent—but who replaced Miller's main and end titles as well as several other cues with Young's music from *Hellraiser*. In any case, although Miller does adapt (quite closely) Young's main theme, he develops it in ways that while consistent stylistically with Young's scores remain wholly original. That is, what Miller has managed to do is make Young's themes his own, writing in the process a score even more powerful, gripping, and energetic than Young's *Hellbound*. I have never been as overwhelmed by a score on first listening: Miller's main title roars out of the speakers, grabbing listeners with a fury that never lets up. The highlight of this amazing CD (GNP/Crescendo 8033) is "Pinhead's Proteges: The Devil's Mass," an elaborate 12:50 development of Miller's themes that both works in the score and stands alone. Had the only representation of Miller's score been the tattered remnants that remained in Anthony Hickox's shambles of a film we would have never been aware of Miller's talent for dramatic scoring; thanks (and support) are owed GNP/Crescendo.

Well, enough of that. Part of my reason for offering these comments is that all three of these CDs represent ventures by small record companies of scores that even collectors might be inclined for one reason or another to overlook. Notwithstanding all the recent blather in the pages of FSM over Mr. Fake's indelicate lambasting of reviewers, companies like Intrada, GNP/Crescendo, and Cloud Nine perform a service of incalculable value—a fact well appreciated by

collectors like myself who began purchasing soundtracks during the late '50s and who lived through dreadful years when *nothing* of the caliber of the discs mentioned in this letter would appear at all. While this doesn't mean we should necessarily purchase every release such companies issue, it does mean, I think, that we owe it to each other to share enthusiasms and to support these companies in every way that is consistent with our sensibilities.

Finally, on the variously vexing and tiresome topic of plagiarism in film scoring, which reared its tedious head in recent issues (see Jeff Edmonds' piece in #33), perhaps we could all agree to knock it off. Of late poor James Horner has been smeared with this ugly accusation more often than any other current composer—but often without sufficient thought or context. Surely Horner's career belies the idea that he lacks creativity or originality and so must steal from other works (either his own or those of other current or classical composers). Perhaps there are other reasons than this lazy excuse for criticism. Allusion, perhaps? Pressure from myriad individuals who can (and do) dictate to film composers? Or maybe even internal artistic reasons the critic might ponder?

When, to take an oft-quoted example, Horner prominently features in the main title for *Aliens* a motif very close indeed to the Adagio from Aram Khachaturian's *Gayne Ballet* to play against a backdrop starfield, it's probably safe to assume that he does so knowing that many (most?) of the film's viewers will notice it. One can presume intent—which leads to a more interesting critical response than the shout of "plagiarism": consideration of what this motif, juxtaposed against an image that explicitly recalls its well-known (direct) quotation in *2001*, evokes in the context of Cameron's film. We can't know why composers draw on prior works, well-known or otherwise—why, say, Bill Conti constructed so much of *Masters of the Universe* around echoes of Holst's "Mars" from "The Planets" or why Michael Kamen drew extensively upon Beethoven in *Die Hard* and Sibelius in *Die Hard 2*—although regular readers of FSM can imagine all sorts of influences, from temp tracks to producers. The point is that the interesting question is precisely *how* the allusion functions in its various contexts: in the film and in the score apart from the film. The former, of course, must be the first consideration: e.g., what is lent to the experience of the music in the film when Michael Kamen quotes the James Bond theme in an action cue in *Brazil* or when Bernard Herrmann quotes himself (a prominent motif in *Psycho*) in the final moments of *Taxi Driver*? Are these mere plagiarisms? Surely (to take another overworked instance) the question of how Richard Band's clever use of the main title from *Psycho* in *Re-Animator* is more interesting than just calling it a "rip-off."

The trouble with just yelling "plagiarism" (which often seems to serve only to emphasize how clever the critic is to have caught the reference) is that such a response short circuits further serious consideration of scores that either allude to or are built in part or whole around adapted themes: scores such as Band's or, to pick a couple of superior examples, Jonathan Sheffer's brilliant combined homage/parody of Goldsmith's *Omen* trilogy in his *Omen IV: The Awakening* or Alan Silvestri's elaboration of Mendelssohn in *Father of the Bride*. Examining the effectiveness of

these appropriations may lead to real insights into the composer and/or filmmaker's work. Thus it seems to me insufficient to point out that several cues in Gary Chang's score for *Under Siege* appropriate the essential rhythmic structure of Williams' "Conspirators" theme from *JFK* without going on to discuss how effectively this tactic works in the film. (What, one wonders, are we to make of Williams' own slight variation of this structure for "Dennis Steals the Embryo" in *Jurassic Park*: self-plagiarism?) There are substantive artistic differences between these usages of others' themes and such less effective examples of Carter Burwell's (over) use of a single motif from Prokofiev's "The Wedding of Kijé" in *Doc Hollywood* or Brian May's positively exhausting quotations from Mussorgsky's "Night on Bald Mountain" in *Freddy's Dead: The Final Nightmare*. These issues, I think, ought to be the focus of our attention as we ponder, explore and comment upon such scores.

Michael A. Morrison
Norman, Oklahoma

"The P Word and Other Musings"

...I can never see Garbo's *Camille* without thinking of Eddie Cantor, nor hear Bernard Herrmann's *Marnie* without being reminded of James Dean. Why? In *Camille*, Herbert Stothart's love theme for Garbo's Marguerite is for all intents the melody for "Making Whoopie"... "Another bride, another June, another sunny honeymoon..." And *Marnie*'s theme is the same as a major theme in *Rebel Without a Cause*.

Sometimes composers, who probably hear more music than 95% of the general population, must hear a melody without really listening to it, and it imprints somewhere in the little grey cells, to pop out a week, a month, or five years later. Michel Legrand tells the story that one time, he had worked out what he thought was a splendid melodic line, started to orchestrate it, feeling quite proud of his talent, and about two weeks later suddenly realized that he'd written the Belgian national anthem!

Of course composers borrow from others, consciously or unconsciously, and when the composer borrows from himself, it can't be called plagiarism. Alfred Newman borrowed the music from *A Letter to Three Wives* for *The Seven Year Itch*, Rózsa's *Spellbound* and *Lost Weekend* are surely first cousins, and Waxman pulled the audience's collective leg by making the love theme for *Sunset Boulevard* the Paramount newsreel theme, simply by slowing down the tempo of the march. Whoever wrote the "eyes and ears of the world" tag must have either been annoyed, or felt greatly honored by the homage. (While on the subject of Franz Waxman, his three note theme for the monster in *Bride of Frankenstein* showed up as a famous melody over a decade later as "Bali H'ai" in a little show called *South Pacific*.)

In many other instances, a music editor or supervisor must take the credit (or blame) for using snippets from previous films. A rather obscure RKO opus of the mid-'30s, variously titled *Michael Strogoff*, *The Soldier and the Lady*, and finally *The Bandit and the Lady* is predominantly laden with Russian classical music, but at one point, when a river ferry is about to be attacked by cruel tars, we are suddenly treated to a lively cue from *King Kong*. In the "News on the March" biography of Charles Foster Kane in the beginning of *Citizen Kane*

the clip showing the building of Xanadu and the importation of Kane's zoo animals is underscored by the same cue used in *Gunga Din*, when the guru (Italian thug chief Eduardo Cianelli) is explaining how "My tide will engulf all of India!" Speaking of *Gunga Din*, according to an article in *American Cinematographer* a few years ago, the assignment of the score originally went to Max Steiner, who did some work on it, but when he was asked how long it would take, replied, "Oh... three or four months" and was told that was too long, that the picture was already committed to open at Radio City Music Hall the following February (1939). Steiner evidently couldn't or wouldn't be rushed, so the assignment was given to Alfred Newman, who completed his work in a mere three weeks.

Back to music. I don't feel that the use of previous scores in trailers is all that new a phenomenon. Over 30 years ago I remember seeing a trailer for (I think) a 20th Century Fox western, with lots of gunsmoke and flying hooves, and the musical background was that of *King of the Khyber Rifles*, an eastern-western of a few years prior. I think I saw the western later, and the score had nothing to do with *Khyber*.

By the way, with films from the studio system days, there's an obvious clue as to what studio made a picture, if you stumble into your seat after the credits, by listening to the song sung by a vocalist in a night club or on the radio during the film. It will be, unfailingly, a song from a musical made a few years before by that same studio. So almost without exception, a Paramount drama will have a song from an older Paramount musical, and so forth. It's purely an economic decision—why buy someone else's song when we have lots of good songs "in house" already paid for?

To return to the main focus of this little treatise, and likely the reason for it, I must go back to this morning, when I was sorting out and dusting off LPs, and found Nino Rota's *Fellini's Satyricon*, which I'd bought in a weak moment 20-odd years ago and found particularly awful the first and only time I played it. I thought perhaps I or it had mellowed with time, so I started it again, and found a very familiar wispy little tune at the very beginning of side one. For twenty minutes I played and replayed it, whistled and hummed it, and finally light dawned! It was the main theme for *Don Corleone*!

I'll end with a story of a practical joke played on one composer by another. It's said that one day Victor Young thought he'd pass up lunch at the Paramount commissary and drive over the Cahuega Pass to Warner Bros. and have lunch with his friend and colleague, Max Steiner. He entered the recording studio where Steiner was recording a new score and stood by the door listening, unseen by the busy Steiner. A plot quickly took shape in Young's mischievous mind, and he scribbled a few notes on a scratch pad. He then crept silently out of the studio, went back to Paramount and spent his lunch hour orchestrating Max Steiner's score into a ballad. That afternoon at his recording session, he asked his orchestra to perform a couple of minutes of what he'd just written, and had the engineer record it for him.

A few nights later, the weekly poker game was held at Victor Young's house, and one of the regulars was Max Steiner. At some point, someone asked that the radio be turned on so they could hear the

news, but when this was done, the music that had been recorded at Paramount was playing. Max Steiner's eyes opened wide, and he asked, in a strangled voice what the tune was. One of the poker players, in on the joke, casually replied that it was a "big hit, and it's been on the Hit Parade for seven or eight weeks now, and every disc jockey is playing it constantly!" Poor Max Steiner looked as if he were about to lose his supper, turned deathly white, and said "I think I gotta go home, fellas, I don't feel so good..." and it was only then that Young thought the joke had gone on long enough, and revealed the elaborate gag.

A final word about motion picture music in general: it seems that we've inherited music in films from almost the beginning of the silent age, when a piano or organ accompaniment to the onscreen action was needed to relieve the silence of the nickelodeon and enhance the drama of the chase or whatever. Later, in the twenties, large pit orchestras in the major cities accompanied the silent images, and it followed that sound films needed something besides dialogue to complete the theatergoing experience. We've all grown up to movies with music, and the rare film that uses no music seems somehow lacking in substance. But consider the reverse situation: a live performance of a non-musical play. Has there ever been a play accompanied by a musical score? I don't know of one. Even in musicals, the orchestra quits when the dialogue starts, and only starts in anticipation of the next song. We would think it exceedingly strange and jarring if there were constant cues underlying dialogue, and we'd likely find the music not only unnecessary but very intrusive and distracting. So, music lovers, be happy that the pianists in the silent movie house existed, to be the forerunners of the composers we revere today.

Mack Twamley
Hemet, California

...Horror stories concerning the enormous pressures encountered by film composers are legendary. Is it any wonder that, due to grueling deadlines, composers sometimes resort to stealing from themselves to complete a score?

I was pondering this while watching *The Jayhawkes* (1959), a western boasting a first-rate score by Jerome Moross. I was surprised to hear, during a dialogue scene between Fess Parker and Nicole Maurey, Moross' theme from the television series *Wagon Train*.

That set to thinking of other music for other films. Alex North scored a western in 1955 called *Man with the Gun* and he obviously liked the music for the climax, as it later found its way into *Spartacus* (1960)... A small portion of the burning of Rome from Miklós Rózsa's score for *Quo Vadis* turned up a year later for the siege of Torquiestone castle sequence from *Ivanhoe*... Several seconds of Bernard Herrmann's *Psycho* (1960) turned up at the very end of *Taxi Driver* (1976)... Several of Alfred Newman's celebrated themes from *The Hurricane* (1957) were first heard in *Mister Robinson Crusoe* (1932) and his gorgeous love theme from *The Prisoner of Zenda* (1957) was first heard in, I believe, *The Wedding Night* (1934). Of course, Newman's famous Hallelujah chorus, first composed for *The Hunchback of Notre Dame* (1939), turned up in *The Song of Bernadette* (1943) and for the final scene in *The Robe* (1953).

I'm sure there are many other examples of this recycling of music, especially of

the busy and untiring Newman. Perhaps other readers would be interested in sending in examples they have encountered through the years.

Kevin Deany
Westmont, Illinois

"A Meaningful Film Music Experience"

...It was a hot Saturday night in June of 1980. I had just rode about 110 miles on my bike from New York City to a place called Smithtown, Long Island. After checking into a motel in the outskirts of town I decided to pick up some supper at a local fast food chain. It was a humid night and staying in my semi-air conditioned motel room was not my preference for my evening's entertainment.

It was around 8 o'clock and getting near dusk when I decided after eating to take a walk down some country type road. As I proceeded down the road I saw a bunch of cars not moving, a traffic jam in the middle of nowhere. I looked down the road and saw a drive-in marquee. It read "Peter Benchley's *The Island* with Michael Caine." An idea popped in my head, why don't I do what I saw people do years ago, see a drive-in movie without a car, a nice way to get fresh air on a hot night. It was odd standing in line between two cars—I had gone to drive-ins many times in cars and found this way to be amusing. When the movie began the lot was nearly packed. I knew the movie did badly at the box office, but one would have never guessed looking at the large crowd in that drive-in. I found the movie to be enjoyable, not a classic by any means.

The memorable experience I wanted to relate came as the movie neared its end. The score was by the great Ennio Morricone, who here gave us basically a laid-back score teasing us with a few notes of the beautiful melody to play in all its glory during the end credits. When those credits started I was immediately touched by the enchanting melody. Those of you who have ever heard a film score in a drive-in might be able to relate to what I mean, because the sound is coming out of hundreds of mikes. There is a giant but soft echo which always seems to embellish a pretty melody to a higher level of beauty. I was enthralled by the music. I looked around and gazed at the scene in the drive-in—I always felt that watching people slowly leave a drive-in, with the cars going away in the darkness in different directions after all these people had just joined in unison for a few hours watching movie entertainment, was a sort of ritualistic experience with a hard to define spiritual significance. It was mind-boggling that the end credit music heard as the cars left would have been the perfect music for a composer to use if he had a scene in a movie showing cars slowly leaving a drive-in. Due to its soft texture, mellow, melodic style, one couldn't find more fitting music. Feeling musically creative I turned and started to leave the drive-in theater hearing the melody in the background. As I crossed the road into the woods heading for the motel I could still hear the final notes of the melody. I looked up into the sky, full of bright stars surround by total darkness, and experienced a feeling one has a few times in one's life. I felt one with the glorious universe. Later when I went back to the motel, with the melody in my head, I stood still for a moment and shed a tear, not out of sadness, but from the beautiful moment I experienced.

Since then I have listened to the music from *The Island* many times, on TV, video and LP, and still love the melody. But I will never be able to really appreciate it the way I did at that drive-in that night.

Dan Somber
Brooklyn, New York

This meaningful film music experience brought to you by Gatorade, for that deep down body thirst.

The First (and Last?) Film Score Monthly Personal Ad:

...I loved the little article "Top Ten Ways to Know You Are a Soundtrack Babe" which appeared in the June issue. Suddenly, the idea struck me: place a personal "wanted" item in FSM (i.e. I'm looking for a soundtrack babe myself). So, suiting my qualifications to the publication, here are my stats:
collector of soundtracks since 1968
size of LP collection: in excess of 12,000 total LPs, consisting 60% movies, 35% classical, 5% misc.
size of CD collection: in excess of 2,800 total CDs, consisting of 1600+ soundtracks & misc, 1,000 classical and 200+ multiple copies of the above.
favorite composers: Herrmann, Goldsmith, J. Williams, E. Bernstein, M. Rózsa (top 5 in order).
claims to fame: one year of radio, 1983-84, doing "FilmMusic Connection" and "Music for the Mind" where I mixed film music and classical music same show KCSN, Northridge; attempted to convert amateur Burbank Symphony into professional orchestra playing film and 20th century music (failed due to political infiltration).
also: 41, 5'10", 195 lbs, brown hair (thinning) and full beard.
seeking: SWF, 20s/30s, who knows the names, collects the scores, looking to "fill in her [our] collection" as well as share the music with me (someone who won't think listening to *Psycho* is too weird)—who's a babe, or at least, rather attractive, and lives in the Los Angeles area.

Well, how 'bout it? Any takers?

Brian Lee Corber
PO Box 44212
Panorama City, CA 91412-0212

P.S. I'm an attorney. Does that help?

Boy, this is a lonely hobby. If this works, I'll listen to Dennis the Menace until it kills me. Folks, please don't flood my mailbox with your own personal ads just yet—Brian thought of it first, that's all, and sent in his specs before I could tell him no. And remember, guys, it's not the size of your collection.... -LK

...I enjoyed the film composer's dictionary last issue. It was quite conti.
Rob Marsh
Fort Still, Oklahoma

"A Remembrance"

...I knew David Kraft for an all too brief 16 years. Dave was more than a friend, he was my mentor. When you first met Dave, you knew he was someone you'd like to know. He was always cheerful, polite and selfless. He would be happy to talk with you for hours about films, film music, or food and you'd never be able even to scratch the surface of the vast wealth of knowledge he stored. He would open his house to total strangers to come and peruse his and his brother's vast collection of soundtracks and film music reference books.

Meeting Dave was, for me, sort of like entering the Twilight Zone. I moved to Bakersfield in February 1977 and, like any soundtrack collector would, immediately began checking out the local record stores. One of the first stops was a small, independently-owned shop called Sage Music. As soon as I walked in the door, I knew something was different about this store. Usually, customers of record stores are greeted with a cacophony of heavy metal, hard rock, or in Bakersfield, country-western music. But this music was good! I immediately asked the sales clerk what was playing. Smiling his typical ear-to-ear grin, Dave Kraft held up the record sleeve. The album was the Japanese pressing of Jerry Goldsmith's score to *Capricorn One* (which was released there about four months prior to the U.S. release). "I just got it in the mail," Dave said. (He had received Morricone's score to *Orca* as well.) As we talked, the Twilight Zone syndrome set in as I discovered we were born within a few hundred miles of each other in the mid-West, we had both been raised in San Diego, California, had both recently moved to Bakersfield, had the same first and middle names (David Charles) and, of course, we both had the same love of films and film music.

Well, that was the beginning. Over the next several weeks, I spent virtually every evening at Dave's discussing films and film music and admiring the Kraft soundtrack collection. Dave introduced me to numerous Los Angeles record stores, mail-order catalogs world-wide, the (infamous, now-defunct) Capitol Records swap meet (held once each month from midnight to dawn in their parking lot) and, ultimately, to several composers, orchestrators, and actors. Within a few years (and a few bucks later), my collection of soundtracks had grown from a few dozen to a few thousand. Although my interest in film music had always been there, it was Dave's enthusiasm and love of music and life that had rubbed off and changed my life. He had this effect on everyone he met.

For those who never met Dave, they have missed an unforgettable man. For the film music society, we have lost a cornerstone and consummate supporter. For those of us lucky enough to have known him, we have lost a friend.

David Mitchell
Bakersfield, California

...I wanted to reply to your answer to Todd Davis' question in the July issue about the effect of radio film music shows on sales.

While the actual increase in sales would not bring a gold record to a DJ from a grateful label, the exposure helps enormously. I know that people buy what I play, as I refer them to the stores that have the items in stock. I'm not going to take credit for every soundtrack sold, since this area already has a number of people interested in film music. What I do, and what the other film music radio shows across the country do as well, is expose a wider audience to the joys of film music. Not all become buffs or collectors. But when you can get someone as excited about *Silverado* as the latest Nirvana release, you make it easier for the buff and the collector, because when the listeners break down and buy a score, they help make it possible for labels, big or small, to take the chance to bring out more releases. The combined sales of film music as influenced by

every film music radio program in America may not be large enough to chart in *Billboard's* Top 100, but for many labels, an extra thousand units sold may mean the difference between a loss and breaking even.

There seems to be a tendency among film music buffs and collectors to get self-absorbed. Only their needs are important, which foster the perpetual gripes about releases—too short, too much, no liner notes, bad transfer from 50 year old acetates, etc. Gripes about composers—too repetitive, too much, not enough, who they "steal" from, etc.—also arise, as if they were popular composers releasing whatever they wanted to compose as a musical work in and of itself. I don't want to get mad, because college rock fans have the same tendencies, and film music buffs are not alone in their arrogance. It's also hard to knock someone who'd like a perfect world, as long as they are doing something to help perfect it.

The more people radio shows can convince to listen to what they watch, the more likely film music will be released on CD, and the more likely producers might want more score and rely less on inappropriate pop/rock songs. The more collectors and buffs support the chances the labels take to bring out new or classic scores, the more we can all get.

This is the screwiest part of the music business, with problems and attitudes few other musical genres face. The few of us that have gotten the music out on the radio have little support from our radio industry peers. So our effect may be marginal at best, but we are better because we do it for the love of the music, not the glory.

Robert Emmett McGlynn
Palo Alto, California

San Francisco bay area readers, check out Bob's radio show, The Norman Bates Memorial Soundtrack Show, from 9AM-noon Sat. on FKJC 89.7FM.

...I am overwhelmingly impressed with your magazine! As is usually the case, most fledgling publications welcome input from readers as to things they would like to see in the magazine. There is one thing that I would like to see printed in FSM and that is lyrics to songs from movies (I'll give you a perfect example. On the *Legend* CD, I can't understand most of the lyrics to "Bumps and Hollows"). I sing along with the songs on my CDs, and you can't sing when you don't know the words! I hope you'll consider this.

I also have one more question and an addition to a recent discography. My question concerns a radio station that I used to listen to that I believe was located in Chicago. (There were no call letters.) It played nothing but film scores and musicals. The announcer never said what was being played so it always made me wonder if it was a legitimate station. Is it still on the air?

The addition is for the Vangelis discography in the Feb/Mar issue. Vangelis released an album in 1982 entitled "To the Unknown Man." (It's terrific!)

Once again, thanks for the magazine and your obvious devotion to a very worthwhile endeavor.

Jim Cleveland
Danville, Virginia

Send your letters to the address on p.3. Irrelevancy will be edited.

Next Month: Whoops. I knew there was something I should start.

Lukas Kendall, editor/publisher; Andy Dursin, SCORE editor